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THE NATIONAL THEATRICAL WEEKLY



# Your Next Hits

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SUNSET**  
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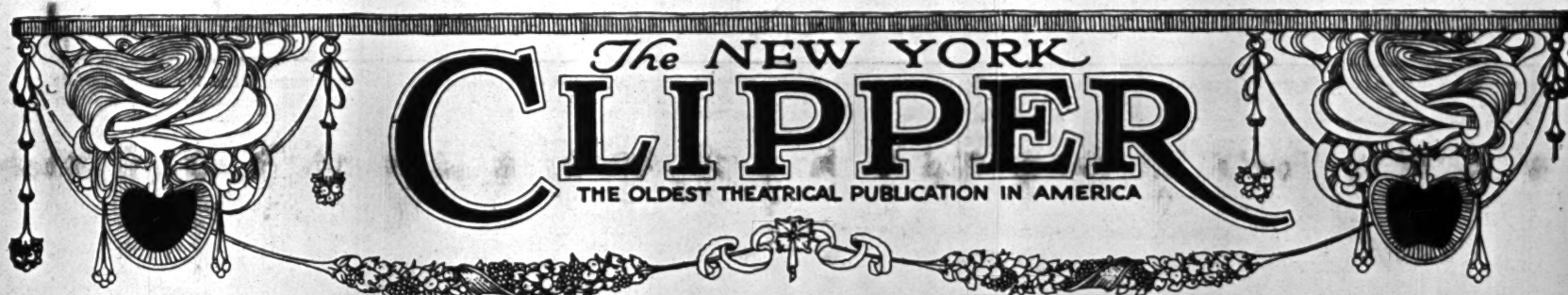
**HOLD ME**  
by Art Hickman  
AND  
Ben Black

Artists When Looking  
for New Material Don't  
Pass These by

**Sherman, Clay & Co.**

Professional Office  
Pantages Theatre Bldg.  
San Francisco  
Ben Black... Manager





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## MAKING FIGHT AGAINST BILL LIMITING THEATRE BUILDING

**Managers and Representatives Appear Before Aldermanic Committee to Oppose Passage of Measure Forbidding Construction Where Dwelling Has Been—Believed Dead**

Theatrical men, last Friday, at a public hearing before the General Welfare Committee of the Board of Aldermen, voiced such strong opposition to the bill introduced by Alderman William F. Quinn to prohibit the building of any new theatre for whose erection a dwelling must be torn down, that the bill is believed to possess small chance of passing.

The proposed bill was intended by Alderman Quinn to protect housing conditions and, if it were passed under its terms no new theatre, unless it were built on a site where there had been no dwelling, would have been granted a license during the next five years.

Edward Margolies, the theatre builder, pointed out to the committee that he has contracts at present to build theatres during the next few years whose aggregate cost will amount to \$11,000,000. He stated that if the bill became a law he would be forced to break his contracts and, thereby, suffer an enormous monetary loss.

Arthur F. Driscoll, of O'Brien, Malivinsky and Driscoll, attorneys for Cohan

and Harris, opposed the bill on the ground that theatres were a necessity and not a luxury, and, on the further ground that, to limit the building of theatres at this time, would tend to create a monopoly. Besides, he argued, there would be no incentive on the part of theatre owners to improve the houses already in existence.

Isidore Frey, who stated that he represented Marcus Loew, related that recently, when it became necessary to evict eighty tenants from dwelling houses that were to be demolished to make room for a new Loew house on Broadway at Eighty-third street, the tenants were not only allowed to occupy their apartments for a month free, during which time they were expected to find new apartments for themselves, but they were also given cash bonuses by Marcus Loew.

Others who spoke against the bill were William Opperman, assistant to Maurice Goodman, general counsel for the B. F. Keith interests; Malcolm Douglas, representing Dillingham and Ziegfeld, and Edwin T. Doyle, of the New York Board of Real Estate.

### SHUBERTS GET THE WALNUT

PHILADELPHIA, May 8.—A deal was closed here this week by the Shuberts whereby they will book the Walnut Theatre in the future. Heretofore, the house has played "pop" shows mostly. The contracts were signed by J. P. Beury, owner of the old playhouse, through C. C. Wanamaker, president of the Walnut Amusement Company and J. J. Shubert. The Walnut will remain under the personal direction of Beury, with Wanamaker as the manager.

The interior of the house is being demolished rapidly and, from the progress made in the past two weeks, it will be ready to reopen by next October.

During the course of tearing out the inside of the theatre, many relics of previous days have been found, among them being a marble slab with a life-like bust of John Sleeper Clark, the English comedian and former owner of the place. In addition, there were scores of early programs of famous performers.

### WINTER GARDEN REHEARSING

Rehearsals of the principals in the new Winter Garden show "Cinderella," commenced last Monday with the following: Brendel and Burt, Walter Brower, Luba Meroff and company, Tommy Allen, Smith and Austin, Tarzan, Dickinson and Deagon, Wells, Virginia and West, Shorty McAllister, Harry and Grace Ellsworth, Kitty Doner, Al Shane and Gene Barnes.

### CARLE REHEARSING NEW SHOW

Richard Carle, who, last year, was under the management of Max Spiegel, is now rehearsing a new show called "Sympathetic Twins," under his own management. It will open in Washington on May 17.

Among those in the cast are Josie Clark and Mina Dignum.

### SCHACHT CHARGES DROPPED

Magistrate Schwab, sitting in the Harlem Police Court last Wednesday, dismissed the charges brought against William A. Schacht, erstwhile treasurer of the Chateau Thierry Corporation, the stock of which was widely sold in the theatrical district to members of the profession and others.

Paul Benedek, president of the corporation, organized to present a cyclorama of the famous battle in which our Marines took part, swore to two separate complaints against Schacht, the sum and substance of his charges being that Schacht had falsified the books of account of the corporation and, in addition, had appropriated certain sums of money illegally.

The hearing in the Harlem Court had scarcely begun last Wednesday when former Magistrate Groehl, representing the complainant, announced to the court that he desired to withdraw the charges. Thereupon, Jacob Eilperin, representing Schacht, urged the court not to permit the withdrawal of the charges, but to dismiss them. After some discussion on the point between counsel, Magistrate Schwab announced that he would dismiss the charges on the ground that he had no jurisdiction in the matter. This he did.

### MUSICALIZING "MISLEADING LADY"

Edgar MacGregor is planning to produce a musicalized version of "The Misleading Lady," the rights to which he acquired last week. It is scheduled for presentation next Fall. A. L. Erlanger will probably be associated with MacGregor in the production.

Thus far, only the composer of the prospective production's score has been chosen. He is George Gershwin, composer of George White's "Scandals of 1920" show, who is also the composer of "La La Lucille" and, more recently, Morris Gest's midnight show.

### EQUITY DECIDES FOR MANAGER

Complaints filed some time ago by Equity members of the "Sleeping Partners" company, in which the actors claimed salary for a one-day lay-off last December when the company was scheduled to play Burlington, Iowa, were settled on Friday of last week by the joint arbitration board of the P. M. A. and A. E. A. in favor of the company. Evidence set forth by the latter showed that the lay-off was forced by the coal strike, then in full sway in the mid-western city and was thus an act of God, for which the company could not be held responsible according to the terms of the Equity contract.

According to the answer filed by the company with the arbitration body, it arrived in Burlington on December 8. The theatre, which was heated through the municipal heating plant, had been cut off from all source of warmth, by order of the city authorities, as a non-essential. The city claimed the coal shortage made such measures imperative. When the performers assembled at the scheduled time the theatre thermometer registered twenty degrees below zero, and, inasmuch as all the members of the cast were to appear lightly clad, the management thought it better to call the performance off than to continue and have the entire company laid up with illness. Every effort, it was added, was made by the theatre management to heat the house.

Shortly after it became known, according to an Equity official, that the case had gone in the company's favor, some disgruntled member of the cast got busy and sent numerous unsigned telegrams bearing the following information:

"Congratulations.—Beautiful Edna Goodrich wins decision against Equity hams. Miss Goodrich has the laugh on Equity actors. Performance called off at 8.40 in Burlington, Iowa, December 8, 1919. Actors are dressed and made up to go on. Miss Goodrich looks out at front of house and sees nobody in, calls off performance and deducts one-eighth of Equity actors' weekly salary. Her business manager gives the Equity hams the 'ha! ha!' and closes the season, eight months of one-nighters. Mr. Goldberg, her business manager, boasts of her personal friendship in Equity, to win decision. The decision is a great triumph for the Theatrical Managers' Protective Association. Miss Goodrich deserves great credit in beating the Equity hams in their own association."

### FARRAR SHOCKS ATLANTA

ATLANTA, Ga., May 9.—Geraldine Farrar's singing of the title role of "Zaza," or rather her dressing of it, when the opera was sung here recently by the Metropolitan Opera Company was denounced in a sermon here today.

Miss Farrar's Zaza was heard by a great audience here and has been the subject of general condemnation. Miss Farrar heard of the outburst of criticism and it is said she declared she would never sing in Atlanta again. She said she had asked Col. William Lawson Peel, head of the Atlanta Music Association, how far she should go in "Zaza" and that he told her to play the part as she was accustomed to play it.

### WOODS RE-NAMES PIECE

Boston, May 10.—A. H. Woods will present his musical show, "I'll Say She Does," which is the new title of "Dodo," at the Shubert Theatre next Monday night.

### ARRESTED AS SHOP LIFTERS

ROCHESTER, May 10.—After finishing an engagement at a local motion picture theatre, Irene Harris and Miss "Gerry" Norman, twenty years old, actresses who claimed to reside in New York, found they had a week or two to rest up and decided to remain in Rochester for their vacation.

Yesterday afternoon Rose Weiss, employed in the Doyle detective agency caught the girls as they were about to carry away two pairs of silk pajamas, valued at \$20 from the Duffy-Powers store. The girls were searched and were found to have two manicure sets and a bottle of perfume, all valued at \$40. In a paper bag were four pairs of silk stockings, later identified as belonging to the Rochester Underwear Store; a manicure set, identified as belonging to the Edwards store, and two Georgette waists from the New York Suit and Cloak store.

The girls were taken to police headquarters and locked up on charges of petit larceny. Their rooms in a hotel were searched and a quantity of merchandise found.

### TROUBLE OVER BENEFIT

CHICAGO, Ill., May 8.—Trouble has arisen regarding talent for the American Theatrical Hospital Association benefit, to be held at the Colonial Theatre Sunday afternoon. Robinson Newbold, leading member of "The Royal Vagabond," offered his services for the benefit.

But the Actors' Equity Association has notified those in charge that if Newbold appears on the program no Equity member will be permitted to take part in the performance. Newbold refused to support the Equity's recent strike and is looked upon as a "scab." He undoubtedly will be out of the program, as the bill will carry a majority of Equity members.

### ARRESTED AS A "FENCE"

CHICAGO, Ill., May 10.—James Tate, colored leader of the orchestra at the Vendome Theatre, was arrested on Thursday of last week charged with being a "fence" for a gang of thieves. Along with him were arrested John Dell, Ira Goldman, Isaac Silverman, Harry Henderson and William Prozilla, all being held under the same charges. The men are said to have been connected with the Vendome and Phoenix Theatres of this city. It is said that they have disposed of \$5,000 worth of stolen property.

### LEW FIELDS SHOW REHEARSING

Lew Fields' new musical show, "The Poor Little Ritz Girl," which he is producing in association with the Shuberts, was placed in rehearsal last week and is scheduled to open in New Haven May 28. The principals chosen thus far, of whom Fields will be the only one featured, are Roy Atwell and Helen Halperin.

### GOT \$50,000 IN TWO WEEKS

DETROIT, May 9.—"The Greenwich Village Follies," which closed a two weeks' engagement here at the Detroit Opera House last Saturday night, played to a total of \$50,000 on the engagement. The first week's receipts were \$24,799 and last week's amounted to \$25,201.

### FRANKIE BAILEY IS HOSTESS

Frankie Bailey, the musical comedy favorite of a couple of decades ago, is acting as hostess of "The Samovar," a Greenwich Village restaurant.



# WIFE ASKS RECEIVER FOR OLIVER MOROSCO ENTERPRISES

**States That Producer Is Insolvent and Demands an Accounting  
of All Business Done by Shows in Which She  
Claims Interest**

In another suit, filed last week in the Supreme Court by Nathan Burkan, her attorney, Mrs. Annie T. Morosco is seeking an accounting from her husband, Oliver M. Morosco, her claim being that she is entitled to an undivided one-half interest in all his theatrical and other interests, growing out of an alleged agreement entered into between them on September 2, 1915. Justice Lydon also signed an order, returnable May 13, requiring Oliver Morosco to show cause why a receiver should not be appointed to continue the business of the "joint venture" pending the outcome of the suit.

In her complaint, Mrs. Morosco alleges, among other things, that she became joint owner with her husband in the following plays: "Canary Cottage," "The Brat," "Cinderella Man," "So Long Letty," "Linger Longer Letty," "Mile-a-minute-Kendall," "Civilian Clothes," "Lombardi, Ltd.," "What Next," "Please Get Married," "Bird of Paradise," (in which he owns but a half interest, she claims, her interest being, therefore, but one-fourth) and "Upstairs and Down."

She alleges that, although he husband has realized "large sums of money from the performances and other exploitation of such plays and from their representations in motion pictures, said defendant has wasted and squandered a large amount of said property and monies and has used for unauthorized and unlawful purposes a large portion of the balance of the same."

Mrs. Morosco also claims that her husband has applied to his own use large sums of money in excess of the amount to which he was entitled from the "joint venture," and has failed to keep proper books of account and records. As a result, she alleges in her complaint, she is wholly ignorant of the exact amounts of money and other property "received by the defendant, and of that which he has so wasted and squandered and applied to his own use."

Mrs. Morosco alleges that her husband has denied her rights as "joint owner"; has failed to render weekly statements of account; that he prevented her and her representative from having access to the books of the business; that he has "arbitrarily refused, on demand of the plaintiff, to furnish her with proof of verification of the vouchers of payments made in the business; has drawn large sums of money out of the business, ostensibly for his services and greatly in excess of \$35 per week." In connection with this latter allegation, it is claimed by Mrs. Morosco that, under the alleged agreement, her husband was to draw but \$35 a week for himself, outside of actual managerial expenses.

Finally, she alleges in her complaint that her husband is "insolvent and of no financial responsibility whatever and that, unless restrained from further proceedings in the matters aforesaid, a great and irreparable injury will result to the plaintiff, for which there is no adequate remedy at law."

Mrs. Morosco therefore asks the court to adjudge that she is entitled to the one-half interest she claims, that he be restrained from disposing or interfering with the property during the pendency of the action; that there be an accounting; that the alleged "joint venture" be terminated and that the property be sold.

The following alleged agreement is the one referred to by Mrs. Morosco and made part of her complaint:

**KNOW ALL MEN BY THESE PRESENTS:** That I, OLIVER MOROSCO MITCHELL, generally known as Oliver Morosco, for a good and valuable consideration to me moving, do hereby transfer, assign and convey upon my wife, ANNIE T. MITCHELL, an undivided one-half (1/2) interest in and to all theatrical plays or productions owned and controlled by me at this time and

wherever the same may be situated; also an undivided one-half (1/2) interest in and to all theatrical plays or productions which I may hereafter acquire, own or control, and wherever the same may be situated; also an undivided one-half (1/2) interest in all of the interest which I now own or control, to wit: an undivided one-fourth (1/4) interest in the business and affairs of the Oliver Morosco Photoplay Company and its productions.

"IT IS EXPRESSLY UNDERSTOOD, however, that I hereby reserve and shall have the exclusive management, control and disposition of all said theatrical plays or productions and the said interest in the said Photoplay Company, and the exclusive right to produce and operate them, or make contracts for their production and operation, and to collect all revenue, income and proceeds derived therefrom, and shall pay out of such proceeds all expenses, charges and costs of handling, producing and operating the same, and the net proceeds derived therefrom shall be divided equally between the undersigned and my said wife.

"IN WITNESS WHEREOF, I have hereunto set my hand this second day of September, 1915.

(Signed)  
OLIVER MOROSCO MITCHELL,  
ANNIE T. MOROSCO.

Witnessed by  
Henry W. T. Schroeder."

"Addenda to an agreement by and between Oliver M. Mitchell, sometimes known as Oliver Morosco, and Annie T. Mitchell, sometimes known as Annie T. Morosco, which agreement was made and entered into the second day of September, 1915, and to which this addenda shall be attached and made a part thereof:—

"First: A weekly statement of the affairs contained in said agreement will be rendered to the said Annie T. Mitchell, and the net profits to be derived from the attractions as stated in said original agreement, will be divided weekly.

"Second: Said Annie T. Mitchell hereby agrees, as a moving consideration of this agreement, to pay her share of any and all legitimate expenses or obligations heretofore assumed by the said Oliver M. Mitchell, or to be assumed in the future (subject to the limitations in clause four), said share of expenses from said Annie to be as outlined in said original agreement of Sept. 2nd, 1915, which relates to the legitimate expenses of the parties hereto.

"(b) The said expenses are to be paid by the said Annie from the profits which she has heretofore received or shall in the future receive. The said Annie agrees that she will and shall pay such expenses as they become due.

"Third: Said Annie may have a representative to examine the books of the business as contained in original agreement, said representative to represent said Annie's interest or said Annie may at any and all times examine the books of the business, but if she has a representative said representative must first be approved by said Oliver M. Mitchell.

"Fourth: Said Annie may not invest in any attraction to be launched from the date of this agreement (or addenda) if she signifies her disapproval in writing when said attraction is definitely announced. In this event she shall not be entitled, nor shall she receive any of the profits or benefits of said attraction, or attractions, nor shall she be called upon to pay any of the expense or loss of said attraction, or attractions.

"Fifth: It is agreed that books, vouchers, statements, or anything pertaining to said business, shall be subject to criticism of said Annie, who if not satisfied can ask or demand proof and verification of any and all vouchers.

Sixth: Said Oliver M. Mitchell agrees to confer with said Annie T. Mitchell as to the artists to be engaged by said Oliver for any production in which the said Annie has signified her willingness to be a partner thereof. The said Oliver and the said Annie will confer as to the salaries to be paid to such artists so engaged, but if said Oliver insists on engaging an artist whose salary is in excess of the amount said Annie believes should be paid said artist, then in that event an arbitrator, subject to the approval of both, shall be called in and if said Annie and said arbitrator agree, then said Oliver will pay out of his individual share, such excess over the amount that said Annie and said arbitrator has agreed is equitable compensation of said artist. This paragraph also applies to the price of gowns or office expenses connected with said business as contained in said original agreement.

"Seventh: Either party may sell their interest in said agreement provided it be sold to one or the other party to this agreement for a sum not less than One Hundred Thousand Dollars, and should either party

of this agreement, sell to the other, then the sale shall relate to the business on hand and not to the future business of either party.

"Eighth: Said Oliver, for managing the entire business as contained in said original agreement, hereby agrees to take not more than thirty-five dollars per week for his services.

"Ninth: Said Oliver further agrees, that the following properties, are owned solely by said Annie T. Mitchell:

"House and lot and furnishings at 991 Elden Ave.

"House and lots at Playa Del Rey, now standing in the name of Annie or Oliver Morosco.

"Lots in Windsor Square, now in name of said Annie.

Lease of Burbank Theatre.

(Signed) OLIVER MOROSCO.

Accepted:  
Annie T. Morosco.

Witnessed: By Henry W. Schroeder."

In her affidavit in support of her application for an order to show cause, Mrs. Morosco gives a lengthy and detailed account of her alleged "joint interest" in her husband's property, her affidavit being supported by individual affidavits of Wesley L. Wadsworth, Julius B. Braun, William A. Reynolds, George Allen and Jack Kennelly, each of whom, with the exception of Allen, who is superintendent of an apartment house at 44 West Seventy-seventh street, and Kennelly, who says he is doorman at that house, where it is alleged Morosco is now living with Selma Paley as man and wife under the name of "Mr. and Mrs. M. A. Paley," is a private detective.

In her affidavit Mrs. Morosco sets forth that she resides at 991 Elden avenue, Los Angeles, and that she married Morosco December 15, 1897, more than twenty-two years ago. Since their marriage, she says, her husband has been a theatrical manager, "but during all these years I have co-operated and collaborated with him in the conduct, management and operation of the various plays which were produced under his name as manager." She avers that it was for the purpose of defining her rights in the contemplated and current plays produced under her husband's name that they entered into the alleged agreement set forth in the complaint.

At the time the alleged agreement was entered into, she claims her husband was presenting the following plays: "Cinderella Man," "So Long Letty," "Bird of Paradise." During 1915-16, "Upstairs and Down," "Canary Cottage" and "Mile-a-minute Kendall" were presented. During the season of 1916-17 he produced "Lombardi, Ltd." and "What Next?" all of which he continued to present during the season of 1917-18, discontinuing the presentation of "What Next?" "Canary Cottage" and "Upstairs and Down," but producing the new plays, "Linger Longer Letty" and "Please Get Married." During the season of 1919-20 he continued the performances of "Bird of Paradise," "Lombardi, Ltd.," "Civilian Clothes" and "Linger Longer Letty," Mrs. Morosco sets forth.

She avers that a charge of \$150 weekly for the expenses of the home office, on each performing company, during the period commencing January 1, 1916, and ending December 31, 1919, amounted to an aggregate sum of \$104,000, and that "the amounts so charged were not in fact used for office expenses."

She claims that her husband paid to himself for his services as manager the sum of \$350 per week for each week of performances for each company during the year 1919, an aggregate of \$34,000, which, she claims, he had no right to pay himself. Under the alleged agreement, she claims, "defendant was limited to a maximum charge of \$35 per week for all services rendered by him in connection with the production and exploitation of all such jointly owned attractions."

Improper charges which Mrs. Morosco claims her husband made in checking off amounts for weekly depreciation on scenery and costumes, exceed \$85,000. By way of illustration, Mrs. Morosco says that the case of "Canary Cottage" is typical. "Between June, 1916, and January, 1918," she avers, "about \$32,000 was charged against the weekly receipts, in payment of the cost of production. Besides making this deduction, the defendant has made in each year an additional deduction for depreciation of the production of 'Canary Cottage.'"

All of which, Mrs. Morosco sets forth, has reduced the "net profits derived from such attractions in a sum in excess of \$225,000."

Continuing, Mrs. Morosco sets forth:

"In addition to this item, the defendant has failed to pay to me any of the profits of said productions. The net profits from the said productions derived by the defendant, according to his own figures (which figures are incorrect and should be much larger), from performing companies of players alone, exclusive of the stock and motion picture rights, are approximately as follows:

"'The Brat,' \$12,000; 'Civilian Clothes,' \$7,500; 'Lombardi Ltd.,' \$95,000; 'Cinderella Man,' \$12,000; 'So Long Letty,' \$58,000; 'Bird of Paradise,' \$72,000; 'Upstairs and Down,' \$30,000; Making a total of \$286,500.

"From this should be deducted the losses sustained on the following attractions, which the defendant claims, but which I dispute (because such alleged losses arise from the many improper charges made against each production): 'Canary Cottage,' \$23,000; 'Mile a Minute Kendall,' \$40,000; 'What Next,' \$40,000; 'Please Get Married,' \$17,000; Making a total of \$120,000, and leaving a net sum of \$166,500.

"These figures represent the net profits up to the end of October, 1919, and in arriving at the same there has been deducted the improper and fraudulent deduction of \$150.00 per week and \$350.00 per week respectively above mentioned, but there have not been deducted therefrom the improper depreciation charges above mentioned.

"Since the end of October, 1919, additional large profits have accumulated on several of the plays, the amount of which is unknown to me. For instance, in the case of the plays, 'Lombardi, Ltd.,' 'The Bird of Paradise' and 'Civilian Clothes,' performing companies of players have been and are now touring the country, performing the same and large profits are being derived from such performances by the defendant. The defendant has now on the road one company of players of the play 'Civilian Clothes,' three companies of players of 'The Bird of Paradise' and one company and players of 'Linger Longer Letty.' 'I have been unable to procure any figures on the play 'Linger Longer Letty,' but such play has been a great success financially and large returns have been received and are being received by the defendant therefrom weekly, and such play has been booked for public performances throughout the United States, as I have been informed and verily believe, down to September, 1920.

"Each of the above mentioned plays has great value for performances by resident stock companies and for reproduction in motion pictures. The value of the plays for stock and motion picture purposes exceeds \$100,000.

"Large revenues have already been received by the defendant from the stock rights of such plays and from the motion picture rights of some of them and the defendant has appropriated and retained the same and has made no accounting to me, except with respect to the picture rights in the play, 'The Brat,' for which I received the sum of \$2,000.

"I am informed and verily believe that the defendant received approximately the following sums for the picture rights of the following plays:

"'So Long Letty,' \$10,000; 'Lombardi, Ltd.,' \$25,000; 'Upstairs and Down,' \$20,000; 'Civilian Clothes,' \$35,000; 'Please Get Married,' \$10,000.

"The defendant has squandered and wasted the moneys that are rightfully mine. He has become interested in a woman named Selma Paley, and for several years he has maintained and supported this woman and her family on a lavish and most extravagant scale. He rented an apartment for her at No. 44 West Seventy-seventh street, in the Borough of Manhattan, City of New York, on the fourteenth floor, and since September, 1918, down to a but very short time ago, he resided there with said Selma Paley as man and wife, and held himself out in the lease which he signed and to the superintendent of the house as Mr. M. A. Paley. The rental for said apartment was \$3,300 a year. The apartment was furnished by the defendant in a sumptuous and elegant manner, the furnishings and tapestries of the finest, and an expensive automobile was purchased by the defendant for the exclusive use of Miss Paley; a chauffeur was maintained for her benefit.

"The defendant rented a bungalow in an exclusive section of Long Beach, where he resided with Mrs. Paley as man and wife during the summer of 1919, and I am informed, he bought a house at Great Neck, Long Island, for which he paid the sum of \$16,000, and which he has occupied since December, 1919, with Miss Paley as man and wife.

"He has opened bank accounts in various banks in Long Island and in New York City for the benefit of Miss Paley and has constantly replenished said accounts with moneys derived from the profits of the aforesaid plays. The said Miss Paley, who, prior to her acquaintance with the defendant, had no money or property of any kind, playing small parts in the defendants companies, has been given expensive jewelry by the defendant and he has bought furs and wearing apparel for her and has spent large sums of money for the same and continues so to do.

"He supports the father of Miss Paley and has given him a nominal position on his staff, for which he pays him a substantial salary.

(Continued on page 23.)



## ALDERMEN WANT THEATRE LICENSES BOOSTED NEXT YEAR

**Have Idea in Mind for an Increase on Sliding Scale Up to \$1,000 and Based on Seating Capacity; Houses Renew Permits**

An ordinance fixing a new scale of license fees for theatres in Greater New York is being talked about in the Board of Aldermen, it was learned early this week. An ordinance to that end was scheduled for introduction early last month, but was deferred because of other pressing matters. As a result, it is reported that early next fall such an ordinance will be introduced, which, if passed, will become effective next May 1, that being the day when most theatre licenses must be renewed.

The present license fee charged to theatres where performances of any kind are given, irrespective of the house's seating capacity, is \$500 a year. However, it is said that the new ordinance will place the license fee on a graduated basis, starting with \$500 and going up to \$1,000 per year, the scale being based on the seating capacity. That is, no legitimate theatre will pay less than \$500 a year, even though its seating capacity were less than 300. But, theatres which seat more than 1,000 would have to pay varying sums up to \$1,000, that being the maximum amount that the reported new ordinance contemplates. However, it is said that theatres paying more than \$500 a year would be allowed to deduct a pro rata sum above that amount for the months, if any, that they remain closed during the year.

The following is a list of the important theatres throughout the city, with their official seating capacity, which were granted licenses May 1 for the ensuing year. The name of the licensee is also given.

Madison Square Garden, 7,606, New York Life Insurance Co.; Forty-fourth street, 1,498, Sam S. and Lee Shubert, Inc.; Princess, 299, F. Ray Comstock; Criterion, 842, Seneca Holding Corporation; Cohan and Harris, 1,035, Cohan and Harris Theatre Corporation; Columbia, 1,211, Columbia Building and Theatre Co.; Lyceum, 957, Charles Frohman, Inc.; Empire, 1,117, Charles Frohman, Inc.; Palace, 1,723, Palace Theatre and Realty Corp.; Park, 1,453, L. J. Anhalt; Cort, 1,029, John Cort Company, Inc.; Coconut Grove, 520, 21 to 29 Central Park West Company; Garden, 1,055, Jewish Art Theatre; Punch and Judy, 299, Punch and Judy

Theatre Company, Inc.; Astor, 1,111, Astor Theatre, Inc.; Plymouth, 740, Hopkins-Plymouth Co., Inc.; Belmont, 677, Maronna Corp.; Nora Bayes, 487, Sam S. and Lee Shubert, Inc.; Central, 985, Jason Building Co., Inc.; Bijou, 600, Forty-fifth street Construction Co.; Garrick, 844, The Theatre Guild; Winter Garden, 1,535, Winter Garden Company; Booth, 698, Ames Theatre Co., Inc.; Maxine Elliott's, 938, Elliott Theatre Co.; Casino, 1,447, Sam S. and Lee Shubert, Inc.; Comedy, 666, Sam S. and Lee Shubert, Inc.; Lyric, 1,466, Sam S. and Lee Shubert, Inc.; Shubert, 1,395, Shubert Theatrical Company; Thirty-ninth Street, 673, Shubert Theatrical Company; Morosco, 909, Morosco Theatre Company, Inc.; Globe, 1,194, C. B. Dillingham; Lexington, 2,559, Lexington Theatre Corp.; Fulton, 924, Oliver D. Bailey; Hudson, 1,094, Estate of Henry B. Harris; Harris, 770, Selwyn and Company; Hippodrome, 4,886, N. Y. Hippodrome Company; Broadhurst, 1,120, Broadhurst Theatre Company, Inc.; Selwyn, 1,053, Selwyn Theatre Corp.; Henry Miller, 950, Henry Miller Theatre Corp.; Greenwich Village, 374, Greenwich Village Players; Rialto, 1,969, Rialto Realty Corp.; Eltinge, 892, A. H. Woods Theatre Company; Strand, 2,379, Mitchell H. Mark Realty Co.; Mt. Morris, 1,457, S. H. M. Amusement Company, Inc.; Longacre, 1,005, Freud Theatre Company, Inc.; Century, 2,840, 21 to 29 Central Park West Company; Little, 518, Morosco Theatre Company, Inc.; Manhattan Opera House, 3,183, Morris Gest; Forty-eighth Street, 961, William A. Brady Theatre Company; Belasco, 936, Stuyvesant Theatre Company; Knickerbocker, 1,416, Niobok Amusement Corp.; Liberty, 1,234, K. & E. Amusement Company; Gaiety, 806, Forty-sixth Street Theatre Company, Inc.; Metropolitan Opera House, 3,428, Metropolitan Opera Company; Republic, 901, Republic Theatre Company; George M. Cohan, 1,080, George M. Cohan Theatre Company, Inc.; Ziegfeld Danse De Folies, 538, Ziegfeld Folies Company, Inc.; New Amsterdam, 1,638, Newam Theatre Corp.; Playhouse, 879, Playhouse Company; Capitol, 5,800, Moredall Realty Corporation.

### "HIP" GOT \$60,000 WEEKLY

After establishing the unprecedented box-office record of more than \$2,250,000, the New York Hippodrome will close its 1919-20 season on Saturday and re-open on August 23. During the four-hundred and fifty performances given, it is estimated that more than 2,000,000 people witnessed the show and that during the thirty-eight weeks of operation the weekly gross has averaged more than \$60,000, the best business being done Christmas week when approximately \$100,000 was taken in.

According to Mark Luescher, general manager of the big Dillingham house, this year's business marks the most prosperous season the Hippodrome has ever known. At the start of the season a nominal increase of thirty-one per cent over last year's admission charges was made, to offset the increased overhead expenses which it is estimated average more than eighty-one per cent.

The "Hip" has only lost three days since it opened last August. This resulted from the closing of the majority of the New York playhouses by the striking actors. The house was the first to come through and recognize the Actors' Equity.

### BELASCO ON BALTIC

LONDON, May 6.—The sailing of the steamship *Baltic*, which was to have left here yesterday, has been delayed until Saturday. David Belasco will be aboard when she leaves.

### "FLO FLO" PEOPLE WANT SALARIES

The Actors' Equity Association, through Ivan Maginn has brought suit in an effort to collect alleged unpaid salaries for the members of the "Flo-Flo" company which stranded recently. The defendants named are Mike Manton, Will I. Love and James Johnston. The plaintiffs and the amounts claimed are: Arthur Barnes, \$73; Bobby Dale, \$140; Hazel Alger, \$170; Frank Masters, \$140; Anna Lyons, \$21.60; Edward M. Loyd, \$140; Eva Ferris, \$70; Kitty Howard, \$70; Frances Sharpe, \$70; Florence Sharpe, \$70; Betty Drummond, \$70; Marie Rupperts, \$70; Dawn Wright, \$70; and Ethel Kennedy, \$70.

### WANT SALARIES FROM BLANEY

In an effort to collect salaries for lay-offs the Actors' Equity Association, through Ivan E. Maginn, has brought suit against Charles E. Blaney. The plaintiffs are all members of the "Unkissed Bride" Company, being William Whitcar, who claims \$25; Ralph Remley, \$42.50; Stanley Price, \$37.50; Rhea Dively, \$30; Willard Foster, \$47.50, and Peter McGuire, \$47.50.

### MRS. HARRIS TAKES PLAY

Mrs. Henry B. Harris has accepted for production a new play called "The Proper Spirit," by Kilbourne Gordon and Willard Robertson. Gordon is press representative for William A. Brady and Robertson is a criminal lawyer. The play goes into rehearsal next week.

### WHITE'S "SCANDALS" OPENS 23RD

George White's "Scandals of 1920" show, at present in rehearsal, is scheduled to open in Washington May 23, the opening date having been set back from May 16. As a result, instead of playing on the road two weeks before coming into New York, the show will remain out of town but one week.

At the present time, no theatre here has been definitely chosen to house the show. Several are being considered by the K. & E. booking office, through which White books the show, those mentioned being the Liberty, where it opened last season, and the Empire.

The former house is occupied at present by Charles B. Dillingham's successful "Night Boat" show, and though there has been talk of moving it to the Globe, where Dillingham's newest musical show, "The Girl from Home," is holding forth, it is quite unlikely that that will be done.

At the Empire "Declassé" closed last week, and the house is now dark. Which means that, in all probability, the "Scandals" show will open there.

George White has an assistant dance director in Ruth Savoy, a chorus girl in the show. Her duty consists in learning the dance steps of the various numbers evolved by White, and then, after learning them, putting the other girls through them until they have learned them. She receives additional weekly compensation for her additional work.

Miss Savoy is but seventeen years old, and is probably the youngest person on the stage, who is doing just that sort of work at present. She was in last year's "Scandals" show, and previously worked in the chorus of John Cort's "Fiddler's Three" show.

### WANT "BUSTER BROWN" SALARIES

Suit has been filed against William and Edwin Lamar, George Ferguson and Noble McDonald by the Actors' Equity Association to collect more than \$1,500 for members of the "Buster Brown" company that went on the rocks in Norfolk, Va., last February.

The plaintiffs are Edward Morris and James Corby, who claim \$325; Jay Elwood, \$186.44; J. Hooker Wright, \$250.99; George Fey, \$74.47; Fred Waldeck, \$103.47; Helen Waldeck, \$103.47; Helen Butler, \$162.24; Amy Mortimer, \$198; William H. Boater, \$203.71; Alice Molitor, \$54.49; Cecile Mayhew, \$54.49; Pauline Delaney, \$54.49; Elsa Kelly, \$54.59; Monta Burt, \$54.49; Muriel Dawn, \$54.49; Bertha Rider, \$54.59; Alice Elverson, \$54.49; Gertrude Ecker, \$105.50, and Marie Adele Archer, \$217.33.

### NEW ENGLISH COMEDIAN OPENS

MONTREAL, May 5.—"Keep Her Smiling," the former Sidney Drew starring vehicle, opened here at His Majesty's Theatre this week with David Miller, the newly imported English comedian, in the featured role. Richard Walton Tully is presenting the piece.

No better piece of casting could have been done, than when Miller was chosen for the role of Henry Trindle. His acting is very colorful and never strains for an instant after an effect. He looks the part, speaks and lives it, making one feel that he is merely presenting a few episodes from his own life on the stage.

The play, itself, remains unchanged and without doubt will be successful. Others in the cast were Isabel Withers, Jack Pendleton, Lincoln Plumer and Wanda Neil.

### FIFTH AVE. THEATRE DROPPED

The theatre which was planned for construction at the corner of Fifth avenue and Fifty-seventh street, according to an announcement made several months ago, will not be built, it was learned early this week.

The prospective builder of the house, George Backer, who had planned to build it in conjunction with a tall office building, states that he has changed his mind and is going to erect an office building only.

### FROHMAN STILL REMEMBERED

The Sunday New York Herald carried a full-page story of the death of Charles Frohman and his forty-year friendship with David Belasco.

### MARCUS DOING BIG SHOW

Abe Marcus' "Oh, Baby" company will open in Paterson next week and jump from there to Fort Wayne, Ind. This is the largest show ever produced by Marcus. In the cast are Mike Sacks, Chas. Abbate, Bob Alexander, Billy Dale, Bee Miller, Ruth Elmore, Valeria May, Marie and Oliver Vespo, Dave Harris, Bailey and Mack, Lawrence and Quirk, Loletta Armand, Worth and Worth, and Theo Roberts.

There will also be twenty-seven girls in the chorus. They are Gladys Dale, Buster Abbate, Thelma Benton, Gloria Wayne, May Thayer, Helen Chipin, Etta Wray, Eva LaMonte, Viotlet Kingsley, Gray Adams, Catherine Neil, Evelyn De Monte, Mabel White, Ruth Moore, Florence King, Merle Bancroft, Pearl Bancroft, Edna Bancroft, May Morris, Billie Marquise, Dolly Verlaine, Rea Sherman, Rose Dean, Etta Edmonds, Valeria DeSota, Margerette Wilkinson and Thelma Fredericks.

The executive staff is composed of Marcus, owner and producer; Nester Thayer, manager; Ned Alvord, general booking agent; Claude (Kid) Long, agent, and George Crips, second man.

The crew is made up of Otto Fremm, carpenter; Joe Taylor, flyman; E. Thomas, electrician; Pete Sparks, assistant electrician, and George Casey, property man.

There will be five musicians with Billy Moltenbrey as director; Jack King, violinist; Frank DuRea, drums; Geo. Dundar, cornet, and Ed Wayne, trombone.

Mrs. E. Litchfield and Mrs. S. Frederick are wardrobe mistresses. Charlie Abbate has written all the music and lyrics, Ray Midley staged the numbers and Chas. A. Selson the show.

### HOWARDS REMAIN WITH SHUBERTS

SAN FRANCISCO, May 8.—Eugene Howard denies that he and his brother have signed to appear under the A. H. Woods banner next season, but stated that they have signed up with the Shuberts for five years, to appear in a new revue to be specially written for them. They will be starred and, in addition to receiving a very substantial salary, will also receive 25 per cent of the profits. At present they are playing with "The Passing Show" at the Curran Theatre, filling a four weeks engagement.

Mr. and Mrs. Eugene Howard sail for Europe on the steamer *Olympic* on July 8th, to remain abroad for four weeks.

### MAY MOVE WYNN SHOW

Ed. Wynn's Carnival has caught on to such an extent that the approach of the summer has set the K. & E. bookers thinking. If left alone the show would run all season, but Ziegfeld has the right to the New Amsterdam Theatre after June 1, and it is probable that the show will either be moved to The Knickerbocker Theatre or else to Chicago.

### "THE RUINED LADY" MAKES GOOD

CHICAGO, Ill., May 6.—Grace George and her play, "The Ruined Lady," leave here Saturday night for Philadelphia. Theatrical men here are wondering at the success of the play, which failed in New York but played ten weeks here. It is expected that it will do the same in Philadelphia.

### LYRIC, MEMPHIS, CLOSES

MEMPHIS, TENN., May 8.—The Lyric Theatre, this city, closed its regular season of road attractions this week with "Turn to the Right" as the attraction. The Scotti Opera Company, Geraldine Farrar, and Louisa Tettrazini, have been booked for special appearances, however.

### SHEA GETTING SET

P. F. Shea has obtained a license to operate the Royal Theatre at 165 Bowery, and the house is at present being renovated. It opens on August 16 with "Mutt and Jeff," a Gus Hill show, for a run of four weeks, after which Shea will install his own musical comedy stock company.

### TO REVIVE "OLD HEIDELBERG"

The Shuberts are putting into rehearsal a musical comedy version of "Old Heidelberg," in which Richard Mansfield appeared.



## EQUITY BENEFIT RAISES \$15,000 FOR CLUB HOUSE

**Big Performance at Metropolitan Opera House Takes in a Total of \$35,000, But Expenses Cut Down the Net; 800 Players Take Part**

With the entire house sold out long before the time of opening and with standees packed five deep in every aisle, the Actors' Equity Benefit, at the Metropolitan Opera House on Sunday night, cleared \$35,000. More than 800 actors took part in the program.

The estimated cost of the performance, according to Earle Booth, director of entertainment, will top the \$20,000 mark. Seats sold for prices ranging from \$500 to \$1, and standees were taxed \$2 a head. The \$15,000 or so which will be left the Equity after the payment of all overhead expenses, will be added to the fund for the establishment of an Equity club house and theatre.

During the course of the performance, Ed Wynn made his appearance in the role of auctioneer and disposed of seven sets of pictures photographed from the various scenes in the benefit. Mary Regan led with a \$500 bid, Wynn taking a set at the same price. Earle Booth followed with a bid of \$300, announcing that the set was to be presented to Hassard Short by the performers as a token of their appreciation of the latter's efforts in getting the performance into shape. Other bidders were Ouida Bergere, \$300; Laurence Weber, \$250; William Morris, \$350, and R. G. Vignola, \$300.

Every performer scheduled to appear was present, although Katherine Wichie got up from a sick bed to do so, and Wilda Bennett, temporarily blinded from the glare of strong motion picture lights, had to be assisted down the stage by Carl Randall. During her dance number she wore heavy dark glasses.

Headed by Blanche Ring, a chorus of 300 girls, drawn from the membership of the Chorus Equity, started the show going with a bang. Assisting with specialties were the Nash Sisters, Ruth Lee, Arline Chase, Marie Sewell and Cissie Sewell. Percival Knight and Kuy Kendall were responsible for the staging of the number and Silvio Hein, who arranged the musical setting, held sway at the director's desk. This act alone rivals any previous attempt in the girl and music field and, without doubt, offered the best looking aggregation of femininity ever before assembled on one stage.

Then came an amusing little sketch entitled "Rough Perfect," by George V. Hobart, produced by Hal Ford. Florence Moore, queen of feminine clowns, appeared in the leading role and had little difficulty in keeping the audience in the best possible humor. This act, which had all to do with the casting of a new show, could well be styled as a back stage farce. Among the job seekers, all looking for a leading part, were John Drew, Louise Drew, Blanche Ring, Richard Malchein, Bruce McRae, Blanche Yurka, Ernest Truex, Jobyna Howland, Martha Mayo, Margot Kelly, Virginia Hammond, Ethel Intropodi, Josephine Victor, Ernest Torrence, Genevieve Tobin, Vivian Tobin, Elsie Mackaye, Jane Warrington, Charles Cherry, Vincent Serrano, Grant Mitchell and Margaret Wycherly.

Very much at home on the Metropolitan stage, Frances Alda followed with a song cycle which brought round upon round of applause. The famous soprano took a half score or so curtain calls, but refused an encore.

Next came a most diverting dance revue entitled "The Carnival of Dance," conceived and staged by Hassard Short. Loraine Manville and Kuy Kendall opened the number with a gracefully rendered minuet. Helen Kroner and Clifton Webb followed with a polka. A ballet number was furnished by Katherine Wichie and Ralph Riggs and a dance Oriental by Evan Burrows Fontaine. Adele and Fred Astaire then offered their gypsy number from "Apple Blossoms," and Dorothy Dickson and Carl Hyson, their Walse

Crinoline from "Lassies." Louise Groody and Hal Skelly wound up the first half of the act with a jazz specialty.

The last half, entitled "Pierrot Land," with music by Leslie Stuart, featured Wilda Bennet and Carl Randall. Among the Pierrots and Pierrettes who assisted were Frank Brian, Irving Carter, Jack Caldwell, Julian Clarfield, George Colugnon, Fred Cooper, Louis Emery, Frank Fay, Harold Glen, Harry Green, Jack Hughes, Walter Kellam, William Lahner, Ben Lewis, C. Martia, Ed. Meredith, Tom Rice, Frank Rowan, Jack Rose, M. Tepper, Ted Troemell, Kay Tudor, William Vidd, Leonard Veyra, William Unangst, Betty Barrett, Ethel Clark, Marie Clifford, Eleanor Dana, Emily De Veaux, Zilpah Dewick, Emma Dickson, May Dickson, Selestie Duffy, Peggy Emery, Bobby Galvin, Katherine Huth, Ida Lemuels, Helen MacDonald, Marjorie MacDonald, Nellie Melville, Marie Moore, Frances Margulies, Jase Nelson, Lillian Quinn, Elsie Ringle, Hattie Towne, Vivian Vernon.

Following came a demonstration of the fraternal spirit which holds the actors together in the big organization, when Ethel Barrymore appeared on the stage. Not since the days of the strike has there been such an ovation. It was nearly five minutes before she could speak and, when she did, in a voice choked with emotion, she expressed to the wildly enthusiastic actors in the audience her appreciation of being there among them, saying:

"Proud as I have been of my own career, I am more proud tonight when I see what we have done. I was born to the stage, and I will ever be of the stage. When God conceived the world, that was poetry; when He colored it, that was painting; when He peopled it with living, human beings, that was divine drama."

The second part of the program opened with "Equity Leap Year," another number conceived and staged by Hassard Short in which a chorus, made up of the male members of the organization, sang France Lehar's "Women-Women" from the "Merry Widow," in a manner that would have done credit to the best aggregation of male singers ever assembled. Included in the lot were Lionel Adams, H. Radford Allen, Dennis Auburn, Leslie Austen, Lee Baker, E. J. Ballentine, Earl Benham, Harry Benham, Roland Bottomley, Horace Braham, Arthur Burckley, Barrett Carman, Donald Cameron, Donald Call, Haviland Chappell, Hobart Cavanaugh, Lyster Chambers, Clay Cody, Morgan Coman, Orme Caldara, Cyril Chadwick, Vincent Coeman, Frank Craven, Tom Conkey, Paul Doucet, William Danforth, William David, Pedro De Cordoba, Jack Devereaux, Frank Fay, Courtenay Foote, Franklyn Fox, Frederick Howard, Echlin Gayer, Ted Gibson, Lieut. Gitz-Rice, Barrett Greenwood, Crauford Kent, Percy Helton, Galway Herbert, George W. Howard, Saxon Kling, Claude King, Otto Kruger, Ernest Lambert, Maurice Lavigne, John Littel, Edmund Lowe, Harry Mestayer, Major Wallace, McCutcheon, Douglas MacPherson, Reginald Mason, Charles Mather, Victor Morley, Frank Hollins, Ralph Morgan, Frank Mills, Frederick Roland, Herbert Rawlinson, Walter Regan, Robert Rendel, Jason Robards, Purnell Pratt, John Rutherford, Temple Saxe, Ned A. Sparks, James Spottswood, Henry Stanford, Vernon Steele, Richard Sterling, Grant Stewart, Richard Taber, Phillips Tead, Calvin Thomas, Philip Tonge, Charles Trowbridge, Frederick Truesdale, Denton Vane, Harold Vosbrough, Charles Waldron, Edgar Webb, Stewart Wilson, Scott Walsh, John Willard, Herbert Watrous and George MacQuarrie.

Tom Wise, as P. T. Barnum, led off the Equity Circus which followed, arranged

(Continued on page 30)

### LOU TELLEGEN PIECE OPENS

WILKES-BARRE, May 6.—"The Blue Devil," a play in three acts by Gus Thomas, with Lou Tellegen, opened here this week at the Grand Theatre. Unlike most dogtown premiers, the play is up to standard, and will need very little, if any, working over. This piece should not find it hard to get over successfully along Broadway.

The play is best described as one having to do with the aftermath of the great war. The hero is a French officer who has been sent to this country on official duty by his government. As story goes, back in the last days of actual warfare this officer was wounded and nursed back to health by an English Red Cross nurse. Without his knowledge, the girl comes to this country with her uncle.

Shortly after his arrival here the officer meets his former nurse and a love affair develops. Complications set in when he learns that she is unhappily married and is seeking a divorce from her husband. The latter than turns up, and there is a tense scene when he accuses his wife of infidelity and calls the officer some hot names.

But all ends well. By a twist the husband is confronted by numerous crimes, and is virtually blackmailed into withdrawing opposition to his wife's plea for a permanent separation.

Supporting Tellegen is Alma Belwin, Ivan Simpson and an all-round capable company.

### FLORENCE ROBERTS MARRIED

SAN FRANCISCO, May 8.—Reports were received here last week that Florence Roberts has been married to Frederic Vogelting, of Holland, the ceremony taking place in Washington, D. C. A curious part of the wedding, according to the report, is that Miss Roberts' step-daughter, Mrs. Richard Bennett, and her husband, sent out the invitations as though they were the parents of Miss Roberts instead of being her step-children.

### SHOW GIRLS HURT

SAN FRANCISCO, May 8.—As the result of an automobile accident, Natalie and Carmen Johnson, members of "The Passing Show," are confined to their rooms at the Grand Hotel, suffering several body bruises and possible internal injuries. The driver of the machine they were in, John Shepard, has been arrested on a charge of intoxication.

### STAFF GETS TESTIMONIAL

BOSTON, May 8.—The Monday evening performance of "Civilian Clothes" at Selwyn's Park Square Theatre, will be given as a testimonial to the box office staff of the theatre, composed of James R. Keen, treasurer, and Howard Halpin, assistant treasurer. This has been arranged through Oliver Morosco and the Selwyns.

### IN LOVE, HE TRIES SUICIDE

SAN FRANCISCO, May 8.—Richard Lee, an actor, this week attempted suicide by taking poison. Friends in his hotel heard groans and rushed him to the Central Emergency Hospital, where it was said he would recover. He gave unrequited love as his motive. He is thirty-three years of age.

### HITCHY SIGNED FOR FILMS

BOSTON, May 10.—It is reported here that Raymond Hitchcock has finally been signed for a series of feature motion pictures by Cosmopolitan Productions, Inc. He will make a number of his former stage successes, among them "The Yankee Consul."

### HALE HAMILTON WRITES PLAY

CHICAGO, Ill., May 10.—Hale Hamilton, author of "Dear Me," in which he and Grace La Rue are starring at the Cort Theatre, has finished a new play and christened it "The Finding of Mary" and sold it to John Golden, his present impresario, for production in the Autumn.

### FANCHON AND MARCO BUSY

SAN FRANCISCO, May 8.—Fanchon and Marco's company will open here shortly in a new musical revue, entitled "Ally Up," in which the pair will be seen at the head of the cast.

### POLI'S DAUGHTER SUES

WORCESTER, May 8.—Mrs. Adelina P. McLaughlin, daughter of S. Z. Poli, has brought suit for divorce against Thomas F. McLaughlin of Boston, in Reno, Nev., according to word which reached here today from New Haven, the home of Mr. Poli's daughter.

The proceedings follow closely the action of McLaughlin, who early in the week entered a suit of \$200,000 against his father-in-law, charging that the elder Poli had alienated the affections of his young wife.

Mrs. McLaughlin asks the court to award her \$300 a month alimony, and \$100 additional for the support of her four-year-old daughter.

### "PASSING SHOW" GIRL MARRIED

SAN FRANCISCO, May 9.—Queenie Leonard of "The Passing Show of 1918" was secretly married while the show was playing Kansas City, to Phillip Strasser, a prominent cigar manufacturer.

Miss Leonard's contract was binding and Strasser had to remain behind while his bride left with the company to play in Frisco. Tiring of his solitary honeymoon, Strasser jumped on a train and kidnapped his wife, leaving a note by her son for Ed Bloom, the manager, which read "Please excuse me; am filling a new contract."

### SENNETT BATHING GIRL SUES

CHICAGO, Ill., May 10.—Miss Celeste Zoot, who appeared last season with a bathing act known under the name of Mack Sennett's Bathing Beauties, has filed the praecipe in a \$10,000 damage suit against Blum Brothers, the Linick-Jacoby Enterprises and the Webster Brothers, photographers. The action is based on the unauthorized use of a photograph of Miss Zoot in a bathing suit.

### OPERA SINGER SUED

SAN FRANCISCO, May 8.—Vernon W. Houghton has filed suit for divorce against Mrs. Frances Glenn Houghton, opera singer, said to be at present living in New York. He claims that she deserted him in Manila, on Jan. 10, 1916. She was filling an engagement there at the time. They were married in 1906 and have two children, boys of twelve and five years, respectively.

### HITCHCOCK GETS \$3.50 TOP

SAN FRANCISCO, May 8.—A new scale of prices will be placed in operation at the Columbia Theatre, starting on Monday, May 10th, and ranging to a \$3.50 top, including war tax. These go into effect with the opening of Raymond Hitchcock's Company to play a two week's engagement at the house.

### WALKER SIGNING PEOPLE

CHICAGO, Ill., May 10.—Stuart Walker has engaged Margaret Mower, now appearing here at the Grand in "Welcome Stranger," as leading lady of his Summer stock company at Indianapolis. Others signed are George Paul, McKay Morris, Lael Davis, Thomas Kelly, Elizabeth Patterson, Aldrich Bowker, Judith Lowry and Edgar Stehli.

### CAN'T USE "McCORMICK"

CHICAGO, Ill., May 10.—The McCormick Estate announces that it will not permit A. H. Woods to name his new theatre "The McCormick." The theatre magnate is reported to be looking for an appropriate name to call his new Chicago playhouse.

### ELSA MAY

Elsa May ("The Prima Donna Dainty"), whose picture is on the front cover this week, is playing the leading feminine role with Fred Stone in "Jack O'Lantern," being a young woman of the Edna May type and resembling that star in many more ways than by having the same name of May. She possesses an exceptionally beautiful lyric soprano voice, trained under the care of Herbert Witherspoon and is a dancer of considerable ability, being a pupil of Alexander Kosloff. Miss May is playing the Montauk Theatre, Brooklyn, this week.



# HENRY MILLER NOMINATED TO HEAD FIDELITY LEAGUE

Is Placed on Ticket to Succeed George M. Cohan as "Fido" Head  
—Election on May 25th—League Denies Trying  
to Halt Equity Benefit

Henry Miller has been nominated as candidate for the presidency of the Actors' Fidelity League on the regular ticket, to be voted upon at the first annual meeting of the "Fido" organization, Tuesday afternoon, May 25, in the Henry Miller Theatre. The name of George M. Cohan has been posted on the same ticket for the vice-presidency. Other nominees are Louis Mann, second vice-president; Howard Kyle, secretary, and Ruth Chatterton, treasurer. All are to hold office for one year.

Among those posted on the regular ticket for directors are Fay Bainter, Blanche Bates, Holbrook Blinn, Mrs. Fiske, Frances Starr, David Warfield and Marjory Wood. The term of office for directors is three years.

All the above were picked at a recent meeting of the nominating committee, which includes Arthur Ashley, chairman; Pauline Armitage, Alice Baxter, Lionel Braham, Gladys Hanson, Lester Lonergan, Eva Randolph, Wilson Reynolds and Sidney Toler.

Howard Kyle stated early this week that George M. Cohan, when notified in Chicago of the action taken by the nominating committee, replied that he was satisfied and willing that Miller should fill the post of president, inasmuch as he could devote more time to the fostering of the organization.

Miller, it is said, is considerably perturbed over the proposed "closed-shop" issue now in the Equity camp, and will,

upon taking up his duties as the league's executive, for it is probable that he will be elected, devote his entire energies toward building up the "Fido" organization. It was intimated that several drastic changes are to be made. As yet, no names have been proposed for the independent ticket.

The Fidelity last week issued a denial that they had a hand in the New York Sabbath Committee's unsuccessful attempt to stop the Equities' Benefit in the Metropolitan Opera House on Sunday night. An official of the league declared, when seen early this week, that but one letter had been sent to the Sabbath outfit, and that that letter was written when the upholders of the blue laws successfully put a stop to their Sunday performance of "Pygmalion and Galatea." To bear out this statement the letter written to the Sabbath Committee's attorney was exhibited and bore no reference to the Equity's benefit.

In answer to the caustic comment made by Alexander Wolcott in the New York Times concerning the "Fido" organization's presentation of "Pygmalion," the same official stated:

"As for any obvious prejudiced or malicious animadversions that may be printed regarding us, all we can say is that we have lived long enough to know a hawk from a handsaw. Darts of this nature are bound to fall broken at the feet of a righteous cause like that of the League."

## LACKAYE CHALLENGES EMERSON

Wilton Lackaye, candidate on the independent ticket for the presidency of the Actors' Equity Association, has challenged John Emerson, who heads the regular platform, to an open debate on the question of the "Good of Equity, its advantages, benefits, the best methods of administration and the relative values of both platforms."

Lackaye has established a campaign headquarters at 143 West Forty-fourth street. It is not known whether or not Emerson will accept the challenge.

The official list of nominees on the Independent ticket which has been filed at Equity headquarters includes: Wilton Lackaye, for president; Bertun Churchill, vice-president; Edwin Mordant, secretary; Richard Purdy (indorsed on the regular ticket) for treasurer; Elsie Ferguson (indorsed), Marjorie Rambeau (indorsed), Constance Farber, Richard Bennett, William Courtenay (indorsed), Harrison Brockbank, Fred Burt, Frank Merlin, Ralph Whitehead, Charles Cherry and H. B. Warner, for the council.

## AARONS PLAYING SHUBERT HOUSE

Boston, May 8.—Significance seems to attach to the housing of "Oui Madam" at the Wilbur Theatre here. The Wilbur is a Shubert house, while the "Oui Madam" show is one in which Alfred E. Aarons has a proprietary interest. Aarons is A. L. Erlanger's right-hand man. Why he is playing a Shubert house instead of a K. & E. theatre is a mystery.

## SELLS "NIGHTY NIGHT" RIGHTS

CHICAGO, Ill., May 10.—Adolph Klauber, producer of "Nighty Night," has sold the Oriental rights to the play to R. L. Deniston, Ltd., who immediately started a company to Honolulu. This company will tour Japan, China, India and Mesopotamia.

Next month, the production will be produced in London by Sir Alfred Butt, with Joseph Coyne in the leading role. Hugh Ward has arranged for the rights in Australia and South Africa.

## RAPS AUDIENCES

Eleanor Gates, authoress of "The Poor Little Rich Girl," expressed her opinion of audiences in no uncertain terms at a luncheon given by the Civitas Club at the Montauk Club, Brooklyn, last week.

"When discriminating people go to the theatre nowadays they usually have to leave their brains at the door," said Miss Gates. "We hope college women will give better support to good plays than we get from college men. I agree with a well-known writer, who says that the college man is the strongest supporter today of the bedroom farce and the leg show. Look at the box office receipts if you want to see what the public taste is. You may say I don't think well of the public. You're right—I don't. I have no illusions about it."

"Only too often we attend a play which has been enjoying a long run at a first-class theatre. We think we are safe—and we come out raging. We have bought a copy of the *Police Gazette* in an *Atlantic Monthly* binding. Today it is the Harold Bell Wrights of the book world and the stage who are pushed into the millionaire class, while other writers and playwrights who want to create finer things watch wistfully from the side lines."

## FRENCH EQUITY TO GIVE BENEFIT

Montreal, May 8.—The French Actors' Equity Association will hold a testimonial performance here in the Loew Theatre on May 15. Every French performer of any importance will take part in the show. The testimonial will be staged to stimulate interest in the organization among the French actors in Canada. Already several hundred have joined.

## "GOOD MORNING, JUDGE" SET

"Good Morning, Judge," is scheduled to open its third season August 13, in New Bedford, Mass. The show, thereafter, is routed for a tour of the South, Middle West and the Canadian Northwest.

"Good Morning, Judge" is an English importation, being the musicalized version of Sir Arthur Wing Pinero's farce, "The Magistrate."

## PRICE OPENING STOCK CO.

Alonzo Price will inaugurate his third season of musical stock at Parson's Theatre, Hartford, May 17, the opening show being "Sometime," Arthur Hammerstein's musical production.

The tenancy of Price's stock company at Parson's runs for eight consecutive weeks, the rental being on a weekly sharing basis of 70-30, the long end going to Price. The scale of prices runs to one dollar top, and, thus far, the venture has proven successful each season.

Besides "Sometime," two other musical productions are scheduled for presentation by Price. The first is an original piece called "Black-Eyed Suzanne," intended for Broadway, in which Nonette, Price's wife, is to be starred. Price is the author of the book and lyrics of "Black-Eyed Suzanne," and Lester W. Keith and Jerry Jarnagin are jointly responsible for the score.

The other play is called "Up in the Air," with book and lyrics by Michael Corper and score by Art Fournier and was produced in San Francisco two years ago by Oliver Morosco. This will be the first time it has ever been presented in the East.

The following players, with the members of the chorus, comprise the personnel of the company: Irene Rowan, Clara Palmer, Norma Brown, Irene Cattell, Harry Short, Grant Kimball, William White, Tom O'Hare, Roy Cutter, Lorraine Garrison, May Enright, Lillian Martin, Louise Controy, Buddie Lee, Helen Forbes, Charlotte Drew, Helen Dunn, Vivian Samoa, Isabelle Mathews, Irene Swor, Billee Francis, Margaret Royce, Harriett Carter, Dolly Summers, Pearl Monahan, Kitty Leekie, Gerry Trevor, Charles Page, Charles Hess, Frank Clark and George Callignon. Price will stage all the plays.

Incidentally, it was at Parson's Theatre that Price first presented "Somebody's Sweetheart," the musical play written by him and Tony Bafunno.

## BAILEY TO PROTECT HOUSE

Although "An Innocent Idea," the Charles Emerson Cook show is scheduled to open at the Fulton Theatre next Monday night, following the closing of "Oh, Henry!" there is a possibility that it may not do so.

This was learned early this week from Oliver D. Bailey, lessee of the Fulton Theatre, who stated that, unless the show looks as if it has a chance of succeeding here, he would not permit it to come into the house following its opening in Stamford.

He explained that he was directly responsible for but one of the two consecutive failures, "The Bonehead" and "Oh, Henry!" which the Fulton has housed during the last four weeks, the former of these two being the show for which he assumed responsibility. And he stated that, not being obligated by agreement to lend his house for any show that he did not consider worthy, he was going to Stamford next Friday to determine for himself whether "An Innocent Idea" would measure up to expectations.

"The Bonehead," produced by Claude Beerbohm, was backed by Lewisohn, the banker. In order to house the show in the Fulton, Lewisohn personally guaranteed Bailey a tenancy of ten consecutive weeks, also agreeing that the rental should not run below \$5,500 a week. This tenancy expires June 19.

"The Bonehead," which opened April 12, ran but three weeks, closing a week ago Saturday. Thus there was an unexpired period of seven weeks on which Lewisohn would have to pay rental for the house under the terms of the guarantee he gave Bailey.

So, with Bailey's permission, Lewisohn decided to sublet the house, and the first show that knocked for admission was "Oh, Henry!" which opened a week ago last Tuesday and is closing next Saturday, Cain's storehouse being its next immediate place of abode.

## BILL CASEY RETIRES

Bill Casey, who has been a vaudeville agent for the last twenty years or so, retired from the business last week and will spend his time on his farm.

## "\$1200 A YEAR" LOOKS GOOD

BALTIMORE, Md., May 10.—"Twelve Hundred Dollars a Year," by Edna Ferber and Bewman Levy, which was given its premiere here tonight, is a play of human type. Technically, it is a comedy, but to the young wife of the college professor who was paid "\$1,200 a year," it is a tragedy.

The scholar, a robust chap, goes into the mills of the man who founded the university from which he (the professor) had been dismissed because of mildly radical lectures. He becomes a leader of men. He leads them to higher wages, silk shirts and automobiles. He is a disturber of the industrial peace.

Other professors follow his example, and the university is closed. College professors threaten to break the labor trust by the multiplicity of their numbers, for they flock to the factories.

Then all kinds of complications set in, but there is a satisfactory adjustment.

The play is very well built. What might have been a very dull theme, the social order, is made interesting with clever dialogue.

The play rings true to comedy, for it is genuine. One encounters its types every day.

John Halliday appeared as "Paul Stoddard," the professor, and Mary Servoss, as his wife, Betty Prescott, as "Tony Zropnik," was a success from the moment they came on. The cast is a large one, and is full of talent. The play is staged by Edgar Selwyn.

## "HIGH AND DRY" WILL DO

ATLANTIC CITY, N. J., May 10.—One of those peculiar real estate deals which have spun an air of suspicion around the very mention of "Long Island property," financed with the usual vagueness of the theatre, a very, very funny auction sale of water soaked lots, some attractive scenery and Franklyn Ardell, constitute the musical Martini "High and Dry" offered at the Apollo last night in three shakes. It gives evidence of being hastily mixed, as though Government agents were watching. Hence, its kick is only of the 2.75 calibre.

Franklyn Ardell, with a lively personality and phraseology, managed to keep the piece balanced rather neatly upon his shoulders, to which end he was allowed plenty of time upon the stage.

"High and Dry" is of a rather unbalanced structure, studded ungracefully with songs from a score which is both reminiscent and jazzy. Two melodies, however, deserved the applause which they won. These were, "I Want a Home," pretty but reminiscent, and "Ouija, Ouija," whose friendly melody, by reason of an indifferent presentation, was almost lost.

In all, it is to be hoped that the title will not prove to be as ominous as it sounds, for there seems to be some material here which, with clinical treatment, may come forth into the light of moderate success.

## BOOSTING POPULAR PLAYS

PARIS, May 10.—The budget commission of the Beaux Arts will give 100,000 francs for the development of popular plays in the Trocadero, situated a short distance from the American Embassy. The main effort will be the production of new plays dealing lightly with modern problems.

A reduced price of admission is promised as contrasted to the other four state theatres, which are charging three times the pre-war admission rate.

Considerable comment in artistic circles has been aroused, as the strike at the Opera last year was due to the inability of the state to pay the salaries of musicians and scene shifters.

State theatres in Paris at the present time are the Opera, Comedie Francaise, Odeon and the Opera Comique.

## ROSE WERNER GOING WEST

Rose Werner, for several years private secretary to Wm. B. Sherrill, of the Frohman Picture Corporation, leaves for California on Saturday morning, to be gone four months, during which she will manage several deals.



# VAUDEVILLE

## KEITH'S SEEK MOSS HOUSES IS REPORT

### TO STRENGTHEN CIRCUIT

Reports that the Keith interests are negotiating for the acquisition of the B. S. Moss string of theatres were being bruited about Broadway during all of last week. Efforts to confirm them, however, were unsuccessful, Moss stating that all he knew about it at this time is the reports which had reached his ears, also.

According to the rumors, the intent of the Keith interests is to strengthen their own chain of houses, making it possible, as the months go by, to book acts for a longer period than is now possible. The natural way to do this would be to acquire more houses, either by purchase of those already built or constructing new ones. The Moss houses, well built and, likewise, well situated, could very easily fit into such a plan, with the added advantage that, if acquired, they could be put into use immediately, without facing the difficulties that now confront all builders.

Recurring reports, first, that Marcus Loew, and, second, that the Shuberts are both contemplating entering the two-a-day vaudeville field, might, if true, make such a move on the part of the Keith interests a very wise one, as the Keith people, by enlarging their circuit could eventually be able to offer acts two or even three years' consecutive booking, thereby preventing them from becoming associated with any other interests.

At the time when Klaw and Erlanger and the Shuberts abandoned the vaudeville business, which they attempted several years ago, an agreement was entered into by the terms of which the Shuberts promised not to engage in the vaudeville business for a stipulated number of years. That term is now said to have expired, leaving them free to re-enter the vaudeville field if they so elect.

Just about a year ago Moss had virtually agreed to turn his houses over to the Famous Players-Lasky Company, the consideration which prompted him being reported at the time as upward of \$1,500,000 clear. The deal fell through, however, when Moss decided that he was not yet willing to cease his theatrical activities.

### PUTS IN SUMMER SHOW

MEMPHIS, May 8.—The regular season of the Orpheum closed last Saturday, and the theatre switched from its Winter to its Summer policy. The bill, booked by Celia Brown, contained the following acts, in addition to two feature pictures.

The show ran from 1.30 to 11 continuously and the first half bill was composed of "The Man Hunt," Cutty and Nelson, Emmett Briscoe, Earl and Sunshine, and the Parco Brothers, while the second half held Horlick and Sarampa, Palfrey Hall and Brown, R. C. Faulkner, Betty Eldrick and Company, and the Follis Sisters.

### PUTTING IN CAFETERIA

A cafeteria back stage will be inaugurated by Bill Quaid at the Fifth Avenue Theatre so that the actors who do not wish to take off their make-up and go out between shows, may eat their supper without leaving the theatre.

### STILL USING MATERIAL

Johnson, Baker and Johnson, according to Moran and Wiser, are still using the material which they have been ordered to cut out, a decision having awarded Moran and Wiser the exclusive use thereof.

### NEW ACTS

Tommy Gordon, formerly with Harriette Lee, after the team of Ryan and Lee split, is doing a new single in vaudeville. He opened May 10 at Fox's Bay Ridge.

Walter Gallagher, assisted by Joyce White and a jazz band, will open with a new singing and dance act shortly.

Kuy Kendall and his Six Flowers, a musical revue, will open at the old Henderson Music Hall during the first half of this week.

"This and That," the new Moore-Megley vaudeville production, opened at Keith's, Jersey City, on Monday.

"The Jolly Sailor Maids" is the title of a new musical tabloid being produced by Jimmy Cody. It will feature five people in a cast of twelve. The principals are Jack Shears, Irving Clark, Mae Elmer, M. H. Carper and Marie Van.

Arnold Johnson, pianist and song writer, will be seen in vaudeville shortly in a novelty act.

### SKIP BOHEMIAN NIGHT

Owing to the fact that the N. V. A. benefit performance will be held next Sunday evening at the Hippodrome, the Bohemian night, dinner and entertainment generally held at the N. V. A. clubhouse on Sunday evenings, will not be held.

The Elks Lodge No. 1, which has many vaudeville actors as members, has done an unusual thing in setting its regular meeting for Sunday afternoon, instead of Sunday evening, so as to enable its members to attend the benefit.

### NEW MANAGER AT PROCTOR'S 125th

Al. G. Walle, formerly of Keith's Cincinnati house, has replaced Bob O'Donnell as manager of Proctor's 125th Street Theatre and Jack Hutcheon is the new assistant manager, he having replaced Joe O'Neill.

O'Donnell is to go into the booking game for himself and O'Neill will, in the future, devote his attention to pictures.

### HUSSEY TO JOIN "FRIVOLITIES"

Jimney Hussey, appearing at the Eighty-first Street Theatre this week, has cancelled the balance of his vaudeville time and, on Monday next, will join the "Frivolities" company in Detroit. He will do the police act as well as a portion of the soldier bit which he did last season in vaudeville.

### RANDOLF AND HOLCOMB SPLIT

Randolf and Holcomb, a recently formed sister act, has decided to split and after May 22 will no longer be a team. Frances Holcomb is to do a new single in vaudeville, opening a week later.

### HART MOVES TO STRAND BLDG.

Max Hart, the agent, who for years has been located in the Palace Theatre building, has leased new offices in the Strand Theatre building and will take possession the latter part of this week.

### MABEL McCANE MARRIES

Mabel McCane was married last Saturday to Victor Murray, of the United States Playing Card Company, in Newark. The newlyweds will spend a six weeks' honeymoon in Cincinnati.

### NEW MANAGER AT COMEDY

Henry Burke, formerly assistant manager of the Comedy Theatre, a Fox house in Brooklyn, has been appointed manager of that house to succeed Joe Kline, who resigned last Saturday.

### TWO JIMS TO TEAM UP

Jim Thornton announced last week that he will do a double act with Jim Morton in the near future.

## KEITH TO BUILD NEW BROOKLYN ORPHEUM

WILL COST \$1,000,000

Application was made to the Building Bureau last week by the B. F. Keith interests for permission to raze twenty-one buildings on a recently acquired plot bounded by De Kalb avenue and Gold and Prince streets, Brooklyn, to make way for a New Orpheum Theatre, which is to take the place of the old house by the same name on Fulton street.

When completed, the proposed structure will be the largest theatre devoted to vaudeville in the country. It will be erected at an estimated cost of more than \$1,000,000 and will have a seating capacity of 3,500. The back stage accommodations will be patterned after those in the Syracuse house, only on a more lavish scale. The old Orpheum will become a picture house, when the new theatre opens.

William G. Morrissey and Frank L. Maher assembled the property from the Fleet estate and sixteen others at a cost of about \$500,000. It fronts sixty-three feet on De Kalb avenue, 251 feet on Fleet street, 162 feet on Gold street and 41 feet on Prince street.

### WESTON'S TRUNKS STOLEN

Sammy Weston, who is with Evelyn Nesbit, had his trunk stolen from the stage entrance of the Palace Theatre building last week and was forced to borrow a suit from Nevil Fleeson to wear on the street.

The Palace Theatre management has employed detectives and, furthermore, offers a reward of \$100 for information which will lead to the arrest and conviction of the thief.

### VAUDEVILLE ACTOR ARRESTED

PHILADELPHIA, May 8.—Frederick Van Coleman, 26, a vaudeville actor whose residence is in Brooklyn, N. Y., was arrested here this week, charged with stealing a fur neckpiece. He is being held in \$600 bail.

Van Coleman was married four days ago to Julia Motzer, also an actress. His bride insists upon going to jail with her husband.

### FALLON AND BROWN SPLIT

The team of Fallon and Brown, "the 27th Division boys," have split. Russ Brown will be seen in a new act with Margie Shirley, of the Shirley Sisters, with whom he appeared in vaudeville before the war. Jimmy Fallon is going to Detroit to manage the Majestic School of Dancing, of which he is part owner.

### COMPLAINS ABOUT WILSON

Max Hetrig has filed a complaint against Jack Wilson in which he states that he was let out without the customary notice and demands that he be given two weeks' salary in lieu thereof.

### MOSS ENTERTAINS GOBS

Five hundred sailors from the fleet in the Hudson were the guests of B. S. Moss' Hamilton Theatre on Friday afternoon. Milo was the headline vaudeville attraction.

### NOVELTY FIVE COMING HOME

Yerkes' Novelty Five, appearing at the Hippodrome, London, for ten weeks, will return to the United States the latter part of this month.

### GOING ON ORPHEUM

Henri Scott, grand opera singer, has been signed for a tour of the Orpheum circuit, to headline, and opened last week in Omaha.

### BURGLARS TAKE CLOTHING

Overholt and Young were the victims of a burglary last week when their room at Mock's was broken into during their absence at the theatre, and several articles of value stolen, including a beaded bag, ivory set, a new Spring outfit of Miss Young's and all the street and most of the stage wardrobe belonging to the pair. Their door is fitted with a Yale lock but the jamb was jimmied open.

Lillian Young is one of the Young Sisters who was hurt in the Camp Merrit bus accident about a year ago.

### RESTRICTING NAMES ON DOORS

The management of the Putnam building has started a crusade against the sub-letting of offices by agents. They have forbidden the use of more than one name on each door, associates of agents not even being allowed to have their names put up. In some instances where door signs have been unsatisfactory, the agents of the building have had them scratched off and repainted.

### FIRE NEAR THE ROYAL

A small fire in a candy store next to the Royal Theatre caused several to leave during the performance while Bert and Betty Wheeler were on, one day last week. Smoke entered through the side doors, but no damage was done to the theatre. Manager Al Darling averted any disorder by having it announced that there was no danger.

### BOOKED ACROSS CONTINENT

SPRINGFIELD, Mass., May 8.—The American Artists Quartette, a concert aggregation, managed by Harry Truax, is being booked by him across the continent to San Francisco, from where it will go to Australia and the Orient. The quartet is composed of Alice McNutt, William Wood, Genevieve Finlay and Harry Truax.

### RE-JOINS GORDON ACT

Clarence Senna, formerly with Kitty Gordon and Lillian Fitzgerald, has left Hermine Shone and rejoins Miss Gordon at Washington next Monday.

The act will be altered somewhat to allow the introduction of Senna's piano specialty.

### N. V. A. GETS BALL GROUNDS

Isham Field has been secured by the N. V. A. for a home baseball field. It is situated at 212th street and Ninth avenue, and may be reached by the Van Cortland express to 215th street. Daily practice at 10 A. M. will be indulged in.

### SENT TO HOSPITAL

ROCHESTER, N. Y., May 9.—Mabel Proctor, an actress, was taken seriously ill in her apartment in the Seymour Hotel here last night and had to be removed to the Hahnemann Hospital. Doctors diagnosed her case as acute pneumonia.

### BACH AND MORRIS SAIL

Henri Bach, American representative for The Sequin Tours, and William Morris, theatrical manager, sailed last week aboard the Mauretania for Paris, to confer with Sequin. They are expected back the first week in June.

### EDDIE LEONARD COMPLAINS

Eddie Leonard has filed a protest against "Eddie Leonard and His Bathing Beauties" using the name of "Eddie Leonard," which, he states, is his exclusive property and trade-mark.

### NEW PAVEMENT AT PALACE

A new macadam pavement is being built at the stage entrance to the Palace theatre and the tin coating covering the brick wall is being repaired and painted.



# VAUDEVILLE

## PALACE

The show this week is only fair and if it is a sample of the mid-Spring entertainment the management intends to offer, it can expect a decline in receipts. The audience left the theatre only mildly enthused. Jack Norworth headlined and did well enough, but most of his material is a re-hash of old gags, set to music. In the closing portion of the act he introduces Janet Adair, who appears just ahead of him, and they do a double matrimonial number.

The pictures opened the show and were followed by Prosper and Maret, a pair of splendid athletes who perform a number of remarkable hand balancing tricks. The catch at the finish, with both blindfolded, sent them off to a big hand.

Ja-Da Trio has not improved a bit since their last Palace showing. In fact, the act drags dreadfully in spots. One of the boys tried to do a comedy number, but could not get it over, as it contained little humor and was all but well delivered. Carleton played "The Rosary" as a piano solo and this, although nicely rendered, did not keep the act in proper motion. A ballad by Sobol went fairly well. The "Soup" number is antiquated, as is the Ja-Da bit written by Carleton. The entire act is in need of revision and, with more timely material, the boys will undoubtedly score as they formerly did.

Florence Roberts and Frederick Vageling, assisted by Bert Leigh, offered what is programmed as a comedy, called "Blindfold." There is nothing new shown, but the old time "triangle" theme is employed throughout. Miss Roberts seemed nervous, but Vageling is well cast. Leigh was satisfactory. A more up-to-date vehicle would suit them much better than "Blindfold."

Gallagher and Rolley caused the first merriment of the afternoon with their new act. Gallagher, as a "straight" man, is about the best in his line and Joe Rolley, as a black-face comedian, can give the old time "darker" cards and spades when it comes to handing out comedy of the high class order. "At Palm Beach" is the title of the new act and it surely is a classic. Rolley played the mouth organ and danced loosely, sending the act off to a big hit.

Harry Carroll and Company, in their third week, interested all. One of the girls missed her opening and Carroll came to the rescue and filled the gap. Quite a few changes have been made as to songs and business and at present the "Chick" number is out. To close observers, the act was a better grade of entertainment the opening week than in its present form.

Janet Adair, with a voice closely resembling Jack Norworth's tone, scored a huge hit, due to the splendid manner in which she delivered her restricted numbers. This girl is an artiste and the "Song Recitations" were splendidly rendered.

Jack Norworth opened with the "Ten Little Bottles" number and then offered a bit wherein he employs a phonograph that is timed to answer questions and also harmonize with him. If memory serves us right, this was originated by Adeline Francis some years back. The second part of the act is composed of a matrimonial bit before and after marriage, wherein Janet Adair takes part. This is not unlike the Morton and Glass offering and has a bungalow with steps, where most of the action takes place. Norworth is not giving the public as good an act as in previous years, but Miss Adair did her work admirably.

Keegan and Edwards would get more out of their act were they to restrain their "Jazz" until later in the offering. The "gags" were fair, but the announcement by Keegan of his new song entitled "An Alarm Clock, the Loew Time, and You" was a riot. The boys are clever entertainers and were well received.

Winston's Water Lions and Diving Nymphs closed the show and held them in while the splendid aquatic novelty was on view, scoring a solid hit in this difficult position.—J. D.

## VAUDEVILLE REVIEWS

(Continued on Page 10)

### ALHAMBRA

There is one big handicap the Darras Brothers have, and that is the fact that the stunts they do make the audience entirely too nervous. These two men certainly achieve the next to impossible in their routine, especially the one who does the up-side-down work on the flying trapeze. And, in doing their strong-man work, they do not tremble or stall, but offer every feat with a snap and vim which would lead one to believe they had been doing such stunts from the moment they were born. This is one acrobatic offering which cannot be given too much applause.

The Davigneau Celestials were handicapped by being compelled to close in one, when their regular routine calls for the entire act to be in two special. Two male Orientals, who look what they are supposed to be, and a girl whose features are not very Chinese or Japanese, make up the cast. One of the trio sings fairly well and the other plays the piano, but should cut his solo down. The girl dances. It may be possible that this is a new girl in the act, but, whether it is or not, the shimmy bit was formerly done with much more pep than it was on Monday afternoon.

William Caxton and Company, with their "Junior Partner" comedy playlet by Rupert Hughes, scored one of the biggest hits made by a sketch in number three position at this house. Gaxton's actions and make-up caused a barrel of laughs, and, together with a clever offering and a capable cast, there is no mystery as to the reason why the act scored.

Val and Ernie Stanton are still using the same opening and also most of the material they have been for the past two seasons. But, no matter how old their material may be, these two boys have a manner of delivering comedy talk that in itself is good to get laughs. The audience was somewhat "dumb," for a lot of the clever gags were way over.

The Ford Sisters, supported by their orchestra, under the direction of Art L. Beiner, closed the first half. The clog-work done by the girls scored best and deservedly so, for it is in that line of dancing in which the sisters shine brightest. The other dance numbers are neatly done and the act, all through, shows very attractive costumes and artistic arrangement. The orchestra, which fills in between each terpsichorean number with a selection, is without doubt one of the best heard in vaudeville. It might really lay claim to being the only one now playing in vaudeville that is not a jazz band. Dorothy Dickson and Carl Hyson recently played in vaudeville with the Biltmore Cascades Orchestra, but there is no one else doing so at present.

Conlon and Glass followed "Topics of the Day" with their "Four Seasons" skit. More singing and dancing and better talk than is contained in the act at present would aid materially to improve it. The audience here liked them, although the applause at the finish was somewhat weak.

Solly Ward, with Marion Murray and the little French maid, were the hit of the show, both from a laugh and applause viewpoint. Not only is "Babies" an exceptionally clever offering in itself, but the fact that Ward is putting it over means a great deal. Miss Murray is very good in her role and the French girl holds up the standard excellently.

Trixie Friganza found herself at home with the audience and went into her spiel about the "Surprise Party." She is constantly adding one or two new lines to her offering, each one of which seems to be a laugh.

Anderson and Yvel held them in nicely with a fast offering for the closing spot. G. J. H.

### RIVERSIDE

Charles McGood and Company, two men and a woman, opened the show in a neatly put on equilibrist act. The men work in street clothes and the woman in an attractive riding costume. A number of difficult feats were performed with ease and much finish and carried the act over to much applause.

Jack Lavier, a comedian with a good line of patter and some well executed tricks on the trapeze, scored a decided hit in the second position. If there be such a thing as a comedy trapeze act, Lavier surely has it, and whether due to his patter, facial expression or tricks, he had a portion of the balcony audience on the verge of hysteria at the opening performance on Monday.

Frances Pritchard, assisted by two young men, got off to a slow start due to a poor opening in which the young men dancers sang an introductory number. Neither has a good singing voice and their enunciation left much to be desired. When the drop arose and the dancing portion of the act was shown, however, the offering immediately picked up and progressed rapidly until the closing number, which was greeted with all sorts of applause. One of the hits of the bill was scored by Miss Pritchard and her dancing partners.

Ralph Herz, billed to show a new act, did not do so, but on his entrance announced that his trunk had not arrived and that he would endeavor to entertain as best he could. He began with a Service recitation, which, for some reason, did not suit several young men in the balcony. Two or three laughed aloud, while another started to give what is known in vaudeville as the "razz." Herz picked it up immediately and, stepping to the footlights, said, "This is not at all sportsmanlike. Under a handicap I am trying to do my best and you should at least treat me fairly." Herz was loudly applauded after this and he took up the recitation and finished it, sang a clever comedy number and for an encore took a couple of verbal shots at his annoyances in the balcony.

Georgia Campbell, supported by a company of four, has a delightful little singing act in "Gone Are the Days." In pretty Southern setting and costuming of the days before the war, Miss Campbell and a singing trio rendered a half dozen or more of the songs popular over a half century ago. Compared with the present day tunes, the old melodies sound charming, and rendered in the fine singing style of this clever little company the act was delightful.

After "Topics of the Day" in the second half Venita Gould scored the hit of the entire bill with some new impressions. The Sam Bernard singing bit, "Where Was Napoleon" from "As You Were," scored strongly, as did the Fay Bainter scene from "East Is West." The Elsie Ferguson bit also scored strongly, but the big hit of the act was her imitation of Eva Tanguay, which won applause and recalls.

Jane and Katherine Lee, who were at this theatre a few weeks ago, are back in the sketch "The New Director." The clever children have improved wonderfully since the act was first shown at this house, and not only did well with the lines of the piece but introduced a number of impromptu bits which scored strongly.

Julius Tannen did well in the next to closing spot with his rapid fire patter and observations on timely topics. Tannen worked too fast for a considerable portion of the audience, which was a little slow with laughs, a fact which he not only noted but also freely commented upon as he went along.

Maud Earl & Co., billed to close the show, did not appear and her place was taken by the Donald Sisters, acrobats and equilibrists.—W. V.

### BUSHWICK

Samayoa, billed as the Spanish Aerial Wonder, succeeded in living up to his billing by giving a performance that is really a sensation. He uses an old fashioned cloud swing to work upon. His routine moves swiftly and there is not a moment's slow-down. He opened strong and sent the show away with a bang.

The Three Dennis Girls, replacing Wood and Wyde in number two spot, looked pretty, sang well and tried hard. But their act lacks pep and put a drag into the show. The girls do not put enough volume into their voices and the result was that only half the house heard them.

Royal Gascoines held number three spot. This fellow is clever and he takes no pains in disguising the fact that he knows it. He works with a will and a vim that is surprising, and everything goes zip, bang, zowie. Knives, chairs, dogs, billiard balls, fire—nothing has any terror for him. He sent his act over with a bang and had to come back for an encore.

Wanzer and Palmer held number four spot. To attempt a description of this turn would take the pen of a Scott and the sharpness of a Swift. As the writer does not wish to ruffle the feelings of the couple, inasmuch as they are undoubtedly already hurt by the reception accorded them, we will, in charity, pass them by.

Laura Pierpont and her company of players presented that gem of old fashioned melodrama, "The Guiding Star." The idea of this act is very cleverly worked out and the story is full of that heart interest which inevitably thrills and wins applause. Miss Pierpont, as the wandering daughter who finally returns in time to save her home, is capital throughout and her supporting company, including, according to program, J. R. Armstrong, Carolyn Hack-aye and John McKenna, did very well. The fade-in and fade-out effects did not work very well on Monday afternoon, but otherwise everything was perfect.

Intermission was followed by "Topics of the Day," which always comes around as sure as the first of the year.

The sixth position on the bill then fell to Guiran and Marguerite, who held it down creditably. Guiran displayed ability as an acrobat and dancer which won him applause. He is agile, graceful and swift. Marguerite, his partner, is grace personified and seems to fly around the stage as though it were so much air. Both danced well and took the house by storm. Guiran's acrobatic dancing winning especial favor.

Lady Tsien Mei had an easy time of it for the audience took to her readily and listened attentively. She is clever. Not only does she sing well and give imitations of barnyard inhabitants perfectly, but, oh boy, what a wicked shimmy she shakes! She sang several numbers in Chinese costume and then swiftly changed to a very low cut evening gown, in which she completed her routine. She was called upon to take two encores, which she accepted in good grace. Her billing is lengthy indeed, but she manages, somehow, to live up to it.

Clifford and Wills, in their amusing little skit, "At Jasper Junction," followed. Clifford is a showman of the old school, and it was a treat to see him play with the audience. He had them following his every move, and, no matter what he did, they liked it. Miss Wills looked pretty and sang pleasantly. Clifford's ukelele imitation won laughs and applause. The turn was deserving of whatever approval it received, for it merited it.

Rae Samuels, holding the headline honors and position, sang a few numbers in her own way and took a hit home with her. She has a very pretty blonde pianist. She took three encores and several bows, but, somehow, we missed the blue notes in her voice which struck us so plaintively in "Alexander." Miss Samuels was there with all her pep and go and put it over with snap.

The Four Readings closed the show with a swiftly moving hand-to-hand balancing act. S. K.



# VAUDEVILLE

## ROYAL

The Gaudsmiths opened with their well-known act and got over in the number one spot. They seem to stall with the dogs too much. Hands were received on the "three high lean" with the dog at the finish.

Eddie Borden was moved to number two spot, no doubt due to his weak finish. Up to this point, the act is novel and away from the ordinary. It was well presented. Both Borden and "Sir" Frederick Courtney, who assists him, are capable, and it seems a pity that the end of the act is too subtle and lets them down to a flop. It is very ill advised. If the boys get another finish they will have a good act that can hold down a much better spot than two. They did not take one bow.

Harry Green and Company put over Aaron Hoffman's "George Washington Cohen," and it was a laugh for those who had not seen it before. It is a good act, well presented, but has been played several times. Several bows were taken.

Following were Moran and Mack, who were as funny as ever with their witticisms. They are adepts in the art of negro delineation, but have a very tame finish with the boxing bit and received no hand at the finish.

Bert Errol was the first "punch" in the first half, pulling down a solid hit and being forced to respond to several encores. With a manner of working not unlike "Tacieneu," who was seen hereabouts quite a number of years ago, Bert sings with a fine mezzo voice.

Several beautiful gowns that were creations showed Bert's neck, back and shoulders to good advantage, and let it be said in his favor that he is the least overeffeminate of all female impersonators. For his last encore, a wonderful gown of black, with jet and silver, was worn with a head dress of black ostrich plumes which made the female portion buzz with admiration. He was forced to make a speech of thanks.

Following "Topics of the Day," Kharum demonstrated that no matter how much camouflage was employed to obliterate his nationality and name, the fact that he is a master of the pianoforte cannot be denied.

It is true that he takes bows in a jerky fashion. It is also true that his entire offering is of the classics and, to some who do not understand nor appreciate the better class of music, tiresome. But, it is nevertheless a fact that he plays with rare interpretative values and tonal redundancy, coupled with a brilliant and facile technique. In his left hand rendition of the Sextette from "Lucia" he showed unwavering attack, and his sostenuto, though pedalled, was clear and free from careless muddling.

Assuredly one of the best pianists in vaudeville to-day, for none other heard by this writer has played with such precision the Salut A Pest octave march up to the tempo taken by Kharum. He took two encores and, by the applause received after the last, could have taken another without stealing.

Elizabeth Brice and William Morrissey, with their "Overseas Revue," in the next to closing position, stopped the show, due mostly to the clever clowning of Will and the grace, charm, ability and personality of Miss Brice, who certainly knows how to put a number over. We might have had a couple more from Miss Brice. Of all the hits she used on the other side, the only one at present in the act is the "Bumble Bee" number. Will's fiddle bit was out, as was also several of his songs.

The girls looked natty in several changes of costumes, and the various parts were well taken and the French maid true to life.

Willie Brothers, with their "perch" and "risky" presented in true showmanship form, held the interest of the audience tense at all times. They are artists par excellence and have an act that spells Class and Big Time.

The Kinograms closed a good bill that left little to be desired.—H. W. M.

## SHOW REVIEWS

### ORPHEUM

Mr. and Mrs. Gordon Wilde, in shadowgraphy, opened the show, but their daughter failed to appear, although she was billed. The act went very flat.

Grey and Old Rose have an offering described as a "Song and Dance Oddity." As regards the singing, "Oddity" is right, for neither one could hardly be heard in the first row of the orchestra. The dancing was good and the act would be improved greatly if they would confine their efforts to the terpsichorean art. The girl displayed a splendid figure in tights and considerable agility and grace of movement in the dances.

Santos and Hayes were an emphatic hit in the Mulgrew skit, "The Health Hunters," although the opening talk has been changed somewhat since the sketch was written. Jacques Hays has an exceptional voice and Buster, in addition to her size, has a personality and smile that register. They took several bows.

Billy Glason did not get over as well in the spot number two as when reviewed last and, had he been placed further down on the bill, would have no doubt held the position. As it was, he got over well for the place.

Kingsley Benedict and Company closed the first half of the bill and, while the act was a hit the audience seemed cold and the returns were not as strong as they should have been and as they were at every other house at which this act has been seen.

"Topics of the Day" was witty, and, as is frequently the case, got more laughs than some of the acts. To break up a bill with these quips and sayings is generally a noticeable "crab" to comedy acts which follow, and it has been noticed on several occasions that acts use some of the same jokes. Probably not having seen the film, they are unaware of the reason their "sure-fire" gags do not get over.

Vinie Daly, sister of the famous Dan, followed, and, with the audience walking in, let it be said to her credit that she was the applause hit of the bill. Opening in one, with a red satin drop and a pianist, she sang a published number in good voice and followed with an Italian air that did not get over as well, although it was nicely rendered. She gave impressions, and the old-time soubrette, in a song and dance of a style popular years ago, was a "peach." Dancing is an especial talent of Vinie's and she does it well, her style resembling Lulu Beeson's somewhat.

Kitty Gordon has added a dog to her act, which makes its appearance from the folds of her cloak and does a "stand" on the piano. Going into her usual dialogue with the pianist, she then follows with a song explaining why she does not use a jazz band. The Magleys have been added and they do the first and last dance of their former turn and were the hit of the act.

Jack Wilson followed and dragged along for thirty-three minutes. He was tiresome, used "hell" a number of times and was coarse. That joke about the girl wanting David Griffith to make another "Birth of a Nation" with her, and its reply, "You don't want Griffith; you want Eddie Foy," is certainly more than suggestive and must leave its impress upon the minds of the young, who should see and hear clean and wholesome vaudeville.

Following a walk-out which started while Wilson was still on, the Valentines went to it and, although it was five o'clock, held the interest of the remaining few.

The Kinograms closed the bill, the first half of which was well-balanced and of interest; but the last half was slow, draggy, drawn out and tiresome.—H. W. M.

### EIGHTY-FIRST ST.

With Jimmy Hussey headlining the bill, this week's program abounds in Jewish comedy.

Jack and Kitty Demaco opened the show with their very neat gymnastic offering entitled "The Garden of Recreation." In a pretty garden set, with a swing centre, they open with a little bit of a love scene and from there on the act is an exhibition of physical culture exercises. The turn, while by no means new to writer or audience, was received with marked approval, for it is neatly dressed, well put on and carries an air of refinement that fits in well with the type of audience at this house. Miss Demaco looked very chic in a green and white outfit and a polo stick.

Nelson and Cronin, two boys from songland, held second position and stopped the show the first time in the evening. They are billed as home run hitters in the game of song and they surely swing a mighty powerful bat. These boys possess personality and know how to put a number over. Their voices, while not exceptional in any way, shape or form, are pleasant enough and blend nicely. It was the good natured tomfoolery of the taller of the two that sent their numbers over with such a bang. They worked hard and willingly, with the result that after taking two encores they were called back a third time after the piano had been moved off stage and the sign for the next act put up. Nelson then made a speech of thanks for himself and partner.

Whipple and Huston, according to billing, were to offer their latest surprise called "Shoes." This vehicle is by no means a new one, for, unless memory plays us a prank, the writer saw this same act, lines and all, some three or four years ago, and it has not changed noticeably during that time. The act is cleverly written and presented, and the allegorical nature of it makes the subject all the more interesting. The act compares Life to a shoe shop, where one can purchase the different brands of shoes with which humans have been wont to chase happiness. Only one make of shoe is scarce and that is "Happiness." However, if we try hard and search long enough, we can find it. This is the lesson the act teaches. Whipple and Huston are clever people and they found it an easy matter to put their act over for a good sized hit.

Bert Gordon and Gene Ford offered identically the same act that Bert and his brother did some few years ago. The turn is much funnier now than it was then, for some of the gags as applied here are worth two laughs to the one that they formerly got. Gordon worked with all of his accustomed ease and put one after another across the plate.

Allen Rogers, the tenor, with his liquid voice and selection of high class concert numbers, stopped the show for the second time and was forced to render two encores. Rogers' voice has that appealing tone in it that winds itself around your heartstrings and plays on them. He was in excellent voice and took the high notes with ease. His accompanist plays well and takes especial care not to run away from him, or let Rogers run away from the accompaniment. For a final encore, Rogers rendered "Eili Eili."

Jimmy Hussey, with his jazz cops and Jewish comedy, aided and abetted by Will Worsely, Stuart Allen and Edna Burton, closed the show. He won laughs throughout, working in his usual carefree manner. A specialty by Allen won approval, as did Worsely's singing. The act opened in a blare of jazz and closed with a laugh, quite a happy ending for a bill.

"Just a Wife" was the feature picture. S. K.

## COLONIAL

An excellent show at this house this week.

Enos Frazere proved that he does not take too much for granted in billing himself "The Ace of Thrillers." His work on the flying trapeze will make anyone's hair stand up. In addition to sensational stunts, he presents a youthful appearance, which counts very much in his favor. He works in a clean manner and went off to a clean hit for an opening turn.

Florence Hobson and Eileen Beatty have the ability to turn out a sister routine that would be worthy of a big time bill, but their present act lacks a great deal. They present a pleasing appearance, sing well and have some attractive gowns. Now, all they need is material, and that should be easy enough to get. The "Farm" number is of no value to the act, for it doesn't possess much comedy value, and, at the same time, is old.

James C. Morton, with Mother Morton and their son and daughter, were the laugh hit of the show. Their routine has not been changed any in the way of lines or bits and even songs. While it is true that Morton has his son sing one particular number for comedy purposes, a later number would be a good change. Alfred Morton is improving rapidly and may some day make good as a comedian. He did some very good work in the encore "speech" bit with his dad.

"The Little Production in One" is the manner in which Bailey and Cowan, with Estelle Davis, bill their offering, and, while it possesses only a slim plot, it has all the other essentials of a miniature production. The offering has a very pretty act routine that makes the act a classic, songs that catch the ear instantly, and, best of all, people who know how to deliver a classy act in an artistic manner. Bill Bailey, although he has a quiet and unassuming attitude, plays the banjo in the meanest, jazziest manner, and yet, is never discordant. Cowan not only works hard at the piano, the saxophone, and sings all through the act, but radiates a smile and personality that immediately makes one like him. Estelle Davis also plays the saxophone excellently, and, in addition, possesses a world of personality. Bailey and Cowan, with Miss Davis, have, without a doubt, one of the best three acts to be seen and heard in the business. They stopped the show twice.

George Kelly, supported by Doris Dagmar, Alice Parks, Polly Redfern and G. Davidson, offered a very clever playlet called "The Flattering Word," written by Kelly. The gallery caused a good deal of annoyance at the start of the offering by the walking out of many there. But, after it was started, the interest of the audience was held until the last line.

Eric Zardo had a rather difficult spot for a concert offering in opening the second half, but gave an excellent account of himself, although the muck-a-mucks on the top shelf expressed their displeasure with his artistic offering at the close by some hissing. Most of it could not be heard, however, due to the applause of the rest of the house, which enjoyed him.

"Putting It Over," a travesty musical comedy presented by ex-members of the 27th Division, was a riot. The big laugh, which was unintentional and not noticed by most of those in the audience, was the fact that one of the "girls" had to come out in the last number with his dress unbuttoned in the back.

Belle Baker is still the "incomparable," and proved it. Let's hope that she will never leave vaudeville, for she is one of those few real artists of whom one can never tire and the kind that one wants to sit and listen to, over and over again. It is impossible to praise a performer of Miss Baker's calibre to excess, even though she doesn't need it.

"An Artistic Treat," with Margaret Stewart and William Downing, held most of the house in. G. J. H.



# VAUDEVILLE

## CITY (Last Half)

Snell and Vernon, man and woman, have a snappy acrobatic offering which takes in work on the trapeze, rings, iron-jaw stunts, and a number of other thrills. The stunts are put over with a punch and without stalls.

The U. S. Carola Trio would have given a better account of themselves, perhaps, in a position further down on the bill. While the comedy, as done by one of the members of the three, is nothing extraordinary, it certainly deserved to go over much better than it did. The house didn't get half of the gags the comedian delivered. The singing is fairly good and the piano playing the same. The last verse about the "Wooden leg" in the "Waltz Played On" number, should be omitted.

"Honor Thy Children" is a comedy sketch that is fairly well written, but which would give a better account of itself if the young man and the girl who play the part of the children would act more naturally and not be as affected as they were when reviewed.

"The French Refugee" is not a dramatic offering as the name suggests, but a musical offering of merit, delivered by a young girl and her mother. An ex-service man in uniform announces at the start that both ladies played for the boys in France and tells a few facts about their history. The girls are apparently about eighteen years old and play the violin, while her mother accompanies her at the piano. Only two selections make up the routine, with one number for an encore. Both these selections are classical and are very well played. The girl has ability and also is pretty to look at. She will please any vaudeville audience.

Baker and Rogers, with their tramp skit, were a bowl. They also used "The Waltz Played On" bit, with different verses. Their gags did not fail to get laughs. In fact, where the audience didn't get the joke, the actions of the two were sufficient to pull a giggle. They went off a hit.

"Toys" is the name of the act in which Arthur Anderson and two young girls appear. Anderson handles the piano, while one of the girls sings and dances and the other does some pleasing toe-work. The singer's voice resembles that of Irene Franklin at times and she certainly knows how to deliver a number effectively. In addition, she is a very light dancer. The turn is artistically staged and arranged.

White and Clayton's work didn't get the applause it merited during the routine, but, at the close of the act, went off to a big hand. The boys went through their customary dance routine and for encores went through a series of impersonations.

Bell and Carom closed with their comedy and acrobatic work. They not only held them in, but also scored a hit. G. J. H.

## JEFFERSON (Last Half)

As a rule, it is the acrobatic act that works just as conscientiously during a supper as any other show, and that was one of the reasons that the Summers Duo went off to a neat amount of applause. The team, man and woman, offer an aerial acrobatic turn which takes in trapeze work, iron-jaw stunts and some work on a break-a-way revolving ladder placed inside the trapeze.

Vaughn and Webb, a sister act of the blonde and brunette type, also gave a creditable supper performance. The blonde member of the team plays the piano and also sings. The singing of the two sounds best in duet numbers. The brunette has a soprano voice that is good as far as power is concerned, but she has a lot to learn about the singing of a ballad, as she showed when rendering "Your Eyes Have Told Me So."

Orben and Dixie, a white couple working in black-face, cannot possibly be as old as their manner of delivery. The girl gargles her words and yells in the old "coon-shouter" style, which would be funny if not exaggerated to an extreme. The man does the same thing. Their material is none too good either.

It cannot be possible that G. Swain Gordon and Company do their sketch in the same manner they did during the supper show here on Thursday and get away with it. While the playlet, itself, is by no means sensational, it works up to a climax and the curtain is then rung down for the finish. The work of the "souse" is the only thing of merit to it. The other two lack conviction. Perhaps the thing is supposed to be a burlesque on melo-drama.

Billed as Rozellen, two girls offered a musical act. One of them starts with a violin solo and, immediately on her exit, the other enters in another gown and plays the piano. Both look exactly alike, and, at first, one is given credit for very quick changes. However, toward the end of the offering, both appear together and then it is hard to tell one from the other. The girls haven't taken advantage of their resemblance to one another sufficiently, and, if they would, they could work out a dandy little offering.

Al Raymond and his monologue had the audience laughing from start to finish. Raymond has some great material and knows how to deliver it.

"The Reckless Eve," a musical tab, closed the show. G. J. H.

## SHOW REVIEWS

### PROCTOR'S 23rd ST.

(Last Half)

Marie Straub and Company, in a special set, have a novelty in the singing of a solo to a phonograph accompaniment in such manner as to create the illusion that both come from the machine. Marie sings several times, displaying a good strong voice, and the younger girl looks well and dances acceptably. The finish of the act, with the negligee flash and the dressing, with the enormous wig, for the large hat, is its weakest point and should be the strongest. With a rearrangement and a different finale, the act would be improved.

Boyle and Patsy have a conventional singing and talking act in One. The man looked neat and sang in a good voice but could tone down the force of his talk. The "Attaboey" would get over just as well, if not better, if delivered in a subdued tone. The woman's style of dressing, with her hair down her back, does not create the effect of youth at which she aims, as her figure does not lend itself to the short dress. A longer gown of different style would present a more dignified appearance and be more in keeping with the man's style. They went fairly well at the supper show.

Murray and Voelk, billed without the "and," as a one-man act for the introduction of one of the boys as a stage-hand, have an act which, at the best, according to the present material, is just small time. The falling pants business is suggestive, vulgar and overworked, and the stage-hand make-up is unnecessarily "sloppy."

When Frank Bush came on, many in the audience walked. Bush has been seen rather frequently and his jokes and stories heard more so. He does not seem to realize that his material is old, and he tried to get the audience to come back by telling it, that if they liked character impersonations, he had made a study of them all his life and was able to do them. None came back, however, and some more left. When he used several times, "them" instead of "those," those who were left, did not fail to notice it.

The house was pretty empty for the Bell Claire Brothers, but they presented their well-known act in true showmanship style. Their splendidly developed figures and physical prowess grace an act that places them in the class of topnotchers.

Kimberly and Page went over nicely and seemed to work faster than when seen the last time. This cutting of the running time speeds up this act nicely. Miss Page has lots of dash and the man seemed in better voice.

Pauline Eckert and Company are reviewed under New Acts. H. W. M.

### AUDUBON

(Last Half)

Following an excellently played overture consisting of the score from "Floradora," Delmar and Lee opened the vaudeville with the best aerial act of its kind we have as yet seen. Most of the work is done on a steel ladder which revolves horizontally and the two men offer stunts that are sensational in the full meaning of the word. In one of them, one man hangs by his heels from a trapeze on the end of the ladder, while the ladder revolves and sways upward and downward in turning. This and other stunts even more thrilling, make up an act that can hold its own on the best of bills.

Edwin George, working without make-up, in street clothes, offers a "burlesque-juggling" turn. He does not resemble Fred Allen in the least, but goes through a routine of talk that is just one laugh after another. He does a few juggling stunts, but flops on all the big ones, perhaps for comedy, but, maybe, unintentionally. As an ad lib comedian and a comedy delineator, he is there.

Grew and Bates followed with a comedy sketch that also scored a laughing hit. The turn does not depend so much upon its plot to get over as it does on the work of the two and the talk of the act, which are sufficient.

This is about the 'th time Jovedah de Rajah and company have appeared at this house this season and it seems that the audience here can't tire of the act. One of the reasons is that Jovedah is a showman and puts over a lot of laughs.

Al Shayne was next, with the same face, the same suit, same material, in fact everything the same except his "plant," who wore a new tuxedo and a new mustache, and who looked like a double advertisement for Hart, Schaffner and Marx and Arrow Collars. The act was the laugh hit of the bill, and Shayne offered the same encores.

"Dance Phantasies," a very pretty offering, closed the show. The act is presented by a young man and girl, both of whom, besides presenting a very pleasing appearance, dance with grace and artistry. G. J. H.

### HARLEM OPERA HOUSE

(Last Half)

Alvin and Kenny, doing straight and tramp, have a ring act that is a good opener. The comedian uses a Joe Jackson mouth make-up and does the shirt cuff business. He is evidently new in the act for the straight man audibly told him a piece of business with the ball that he had forgot. His work is good, however, and the act went over in the number one spot.

Poulter and Talbot seem to have worked up their sketch more smoothly. Both performers are artists, and the man is evidently from England, as "silly Billy" is not an American expression. The act went over strong at this house. It is of big time calibre and should reach the better houses.

Jim Doherty, in the most difficult spot on the bill, that following the country store, earned the laughs he received, and the applause which greeted his rendition of "I Hear You Calling Me" in clear tenor tones, was justified. The orchestra sounded empty and lent little support, failing to fill in at the proper times as they should. For a concluding number, Jim offered "She Was An Old Fashioned Mother," made famous by Chauncey Olcott in a play of a decade ago entitled "In Sweet Inniscarra." Doherty sang it well and took several bows without stealing.

Mallen and Case open with a "ha, ha" song which is ridiculed by one member of the team, a "plant" in the audience. Coming on stage, this member does some stepping, singing, a comedy recitation and some real "Dooley's." The act gathered many laughs and hands, the falls and bumps being taken hard and registering strongly. They were a hit and deserved it.

Dunbar's Tennessee Ten is a colored act fashioned along similar lines to all colored acts seen since the time of Isham's Octorons and even before. This one has a couple of girls, one of whom sings with very good voice many of the old-time favorites. Especially venerated is the "Poor Old Uncle Ned," sung in the days of Sanderson and Backus.

The act has speed and is better than the average act of this class generally seen.

Manon and Company were a hit. They will be reviewed under New Acts. The usual pictures closed the bill. The "Burns" detective serial held the interest of those who remained. H. W. M.

### KEENEY'S

(Last Half)

Harvey and Grace, in what they call an original offering, opened the show. The turn is reminiscent of that done by Arnold and Boyle before they separated some months ago. The idea is the same, the talk is identical and the props are like the other. The act moved along smoothly until the pair started to sing and dance. That crabbled it. If they would eliminate the attempt, perhaps their reception would be much better.

DeVoe and Taylor failed to live up to our expectations. We saw them billed as musical girls and thought they would offer something new. Such however, was not the case, for their offering runs along the old, time-worn standard lines. Violin and piano are the instruments employed and a few vocal efforts are thrown in for good measure. The numbers were all of the old school, "Souvenir," "Kiss Me Again," etc. The act needs a little pep injected into it. They got away to a fairly decent hand.

Wilson and Wilson succeeded in injecting pep into the bill with their comedy and hokum. These two colored boys are pep from the word go till the end and they worked like beavers, with the result that they stopped the show. They declined an encore, taking several extra bows.

"Cranberries" is a comedy sketch presented by Lucy Monroe and company. The plot is not in any respects novel in construction or execution, but is well handled. The story is that of a millionaire's son who has been turned out by his father until he can earn his first \$1,000. How he does it, to the discomfiture of his father's oldest friend, is cleverly told. In addition to winning the \$1,000, he wins a bride who happens to be the daughter of another of his father's old friends.

News events, past, present and to be, were shown in the fourth position, the interruption being taken in good-natured manner by the audience.

Jay Raymond, "the soap box orator," followed and offered a line of topical talk that was well received. He has put in a few new ones since last reviewed and they were needed. There is one fault that could be found with Raymond's work and that is the sing-song manner in which he delivers his recitations. They sound school-childish.

Jimmy Hodges' new musical comedietta, "All Aboard for Cuba," closed the show. For a detailed review of this offering, look in the New Acts column.

"Desert Love," with Tom Mix, was the feature film. S. K.

### PROCTOR'S 5TH AVE.

(Last Half)

Eilly, a young girl in kid dress, opened the bill this week with feats of juggling, concluding by walking up and down a double ladder while balancing a large heavy-looking sofa. There was a lot of "pep" to this act, which took two bows. It is a good opening turn.

Calvert and Shayne, with their "straight" singing act, pulled them up nicely at the finish with clever stepping and responded to an encore.

Race and Edge have some nifty talk in front of a drop showing the London Bridge, Thames river and House of Parliament. One does an Irishman and the other "Sir Henry Ticklebottom," both characterizations being natural and true to life. Their points went over for many laughs and their candor, at the finish, was clever and reminding of the days when Frank McNish did "Silence and Fun." After having given the cue to the orchestra, they had to tell them to go ahead twice, and then play faster. The act is different from the average and was a welcome relief from those which run along the lines of least resistance.

The Liberty Girls have a very classy offering. Their playing of brass is remarkable, the harmony being excellent and the "flare" noticeable by its absence. Opening with a medley of Irish airs, six girls in refined, neat costumes, play saxophones, one of the girls using a solo sax. In Three, the number of girls is increased to nine, one playing a drum, two French horns and four cornets. It is a pleasing combination. The "triples" in the cornet solo were well taken, although the orchestra rushed the tempo. The patriotic finish drew a big hand, but the girls, on their appearance and ability, would have gone over just as big without it. This act is big time and received the recognition it deserved.

William Ebbs, with his ventriloquial offering, fooled those who did not know that a real boy was used instead of a dummy and, when the boy ran off stage at the finish, a big laugh was the result.

The act was one emphatic hit. Ed and Birdie Conrad, with an exceptionally good act of singing and dancing, stopped the show and were a riot.

Clara Howard again demonstrated her versatility and her ability in putting over numbers. She sang, danced, clowning and kidded with a positive personality and assurance that landed strong. Her rendition of "I'm a Wild Wild Woman From the West," is deserving of especial commendation, and her Chaplin imitation the best in the business. Clara went over with a bang and left them anxious for more. She looked well in a beautiful gown of green and would be a desirable acquisition to any musical comedy.

Pot Pourri opened in a special set in three, with a tessellated ground cloth and a number of doves, parrots and other birds on various perches. A girl is discovered asleep on a couch and she does a pretty toe-dance, following which comes a routine of bird tricks, interspersed with magic, rag pictures, paper tearing and other stunts. It forms a good flash for the medium houses.

"Follow On," reviewed under New Acts, went over nicely. A Semon comedy picture closed a good bill that was marred by several waits. H. W. M.

### REGENT

(Last Half)

In opening the show, Carl and Emma Frabell offered a fairly sensational routine of tight wire stunts. The act opens in one, featuring the feminine member of the team in a song and dance. The remainder is worked full stage. Both perform deftly, and were accorded a fair hand in closing.

McDermott and Hagney, a conventional two man act, held second spot, offering a somewhat antiquated routine of two-part songs. Neither will ever win distinction for his vocal abilities. And, in addition to this, a change of some of their songs would in no way detract from the entertainment value of the offering. Some of their present ones are has-beens of the English music halls. However, they got a fair hand.

That there are a few audiences that will still tolerate soldier acts was evidenced by the manner in which the Arthur Finn and Company turn was received. Every bit of barracks hokum in all soldierdom has been hashed up, redecorated, and rolled into this offering. Nevertheless, Finn is a clever performer and, probably for this reason, the act gets over.

Cramer, Barton and Sparling, with some three part songs, topped off with a few gags, went over fairly well. More attention should be given to the make-up by all three members of the act. They should have little difficulty with the very small time.

Will and Mary Rogers have a clever little offering which gets a number of laughs. They put their material over in good manner and should find the better class small time very easy going, as, no doubt, they have for a considerable number of years, for they work with the assurance of old timers.

In closing, Lawlor and Grazell scored a fair hand. They present a routine of song and dance, the last mentioned being by far the best. B. H.



# VAUDEVILLE

## PAULINE ECKERT & CO.

Theatre—Twenty-third Street.

Style—Sketch.

Time—Fourteen minutes.

Setting—Three.

Three girls, mostly in negligee, talk for fourteen minutes and leave the audience, as far as laughs are concerned, as placid as the proverbial lake. The girls have nothing to sell and do it very well. Whoever wrote this offering was assuredly an amateur or else has turned out a very amateurish sketch that reminds one of those fifteen-cent books that Baker used to sell in Boston.

A lot of gossip, some bunk about them all being married to the same man, etc., *ad lib*, is not only improbable but ineane and of the girl's high school variety.

The little blonde is pretty and looked neat and classy in her "robe de nuit," but fumbled many of her speeches through trying to talk too fast. The other girls did as well as they could with the lines, which have no value either from a comedy or dramatic standpoint.

Absolutely no climax was reached by the very weak and tame finish, wherein three girls all sit and cry for no reason whatsoever, unless it was because they did not get a laugh or a hand during the course of the entire act. With a different sketch, the girls might be able to do better, but, with the present piffle, all they can ever hope for is the very smallest of the small time. H. W. M.

## MANON AND CO.

Theatre—Harlem Opera House.

Style—Singing and piano.

Time—Fourteen minutes.

Setting—One.

With a young girl at the piano, the "Vesta la Gubbo," from Pagliacci, is sung by the other member of the act, which resulted in fair applause, the second number getting over much better. Then removing her Pierrot cap, Miss Manon sprang a surprise, for she had fooled even the reviewer into thinking she was a man.

The young girl at the piano showed exceptional technic and force, as well as phrasing and interpretation for one of her years. She has been well schooled and made an emphatic hit.

Miss Manon, upon her return in a pretty green dress, put over a solid hit with "Shadows" by Brennan-Rule, which she sang in a forceful tone.

This act is a novelty and should make good on the better time. Miss Manon's voice is clear and tonally good, and her enunciation lucid. This, coupled with the ability of the young girls, their general appearance and carriage, looks and personality, should prove of commercial value and be an asset to help them hold down a spot on any bill. H. W. M.

## EDWIN GEORGE

Theatre—Audubon.

Style—Burlesque juggler.

Time—Fourteen minutes.

Setting—In one.

Edwin George, during his act, calls himself a "burlesque juggler," announcing that the word burlesque is derived from the word Burleson, meaning "to jaz things up." He does not work in make-up, as he tells the audience he doesn't know how long he'll be allowed to stay on stage, and wants to get ready for the street at a moment's notice.

George does some juggling stunts, but his talk is just one laugh after another. He has a quiet manner of delivering it and it is effective. His talk is original and clever, in addition. He can go on the best of bills and be sure of making good. G. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 22)

### SILVERS AND BERGER

Theatre—Greenpoint.

Style—Blackface comedians.

Time—Fifteen minutes.

Setting—Two, one, ordinary.

In this act we have another of those peculiar combinations of good and bad that can be easily remedied. This instance is an example of ability, coupled with second rate material.

The opening of the turn is at least novel for blackface turns and comes as a surprise. Attired in Chinese costumes and kneeling so as to conceal their feet and legs, with the sleeves of their garments drawn up around their faces, they present the appearance of two perfectly good Chinese clothes dummies. When they uncover their faces and rise to a standing position the surprise of their black faces is considerable.

After singing a popular number, they go off stage and return in everyday clothes. The taller of the two then portrays a negro type. Some of their comedy is very good and some very commonplace and time worn. The ballad in the middle of their routine tends to slow the turn down, but it picks up again and closes more in keeping with the opening than the rest of the turn. If these boys would get some real, sure-fire, up-to-date comedy material to fill in the weak spots in their act, they would do well, for they have ability in their line which it is a shame to waste. S. K.

### MASON AND DIXON

Theatre—Fox's Crotona.

Style—Talking and singing.

Time—Fourteen minutes.

Setting—In one.

This team may have chosen the billing of Mason and Dixon because of the Southern dialect they use. But they certainly have not chosen the right method of delivering their offering. Both the man and the woman work in white-face.

The talk has an equal number of good and poor spots and could be gone over to much advantage. They also use a song finish with a jazz number that would apply only to a black and tan act. They close with some yodeling.

Whether they work in white-face or in color make-up, the act is for the small time only. But they'll find the going one hundred per cent easier with the man working in cork and the woman in tan.—G. J. H.

### LANE AND PLANT

Theatre—Fox's Crotona.

Style—Talking and singing.

Time—Fourteen minutes.

Setting—In one.

The opening of this act is old stuff, consisting of one of the members of the team announcing that his partner is late and that he will have to do the act alone. As he finished his announcement, the other, a stout fellow, enters, putting on his collar and tie. The customary argument follows.

The rest of the offering consists of singing and talk, which, on the whole, is fairly good. The stout fellow, who handles the comedy, knows how to get laughs. The singing, done by both, is delivered in pleasing voices that scored here. The pair will find the going easy on the three-a-day but will hardly do for anything better.—G. J. H.

### ELECTRICAL DANCE REVIEW

Theatre—Proctor's 23d St.

Style—Dancing.

Time—Nineteen minutes.

Setting—Three.

Doris Chalmers, Betty Stewart and Irwin Crane have a series of dances which includes toe, Russian and a number of effects with illuminated costumes and scenery.

At the opening on a darkened stage what seemed to be an illuminated locust is shown, the gauze wings, with their attendant sheen, reflecting pretty light effects. A dark change then revealed a large flower pot containing wild roses, the whole brilliantly colored and, from the centre Nevin's "To a Wild Rose" was sung in good voice by a tenor. Lights were then put up and a double dance, with one of the girls and the other male member, showed grace. "Pirouettes" were mostly indulged in and nothing essentially difficult attempted.

Another effect was then put on showing butterflies and roses with the roses and butterflies flashed through the scrim leg-drops and back drop. Following an interpretative dance to Chopin's A flat major waltz, opus No. 1 was attempted. The music was played excruciatingly bad by the orchestra and was almost unrecognizable.

Another solo by the man in black velvet with white stripes, Windsor tie, gestures and everything followed and then another effect, this time a fire-fly, presumably. The man doing the Russian steps in the dance that followed looked, with his robust legs and figure, clumsy in black tights and did his various contortions with obvious effort.

A very weak Apache dance brought the act to a close. The falls and throwoffs were poor and spoiled any chance the act might have otherwise had.

The hangings of the act were cheap, figured cheese-cloth, and not a regular scrim. The illuminated costumes were beautiful, both in design and effect, but the act is poorly arranged and routinized and needs a lot of fixing up. Some clever producer could probably take the material and make an act out of it. At present, though, it will not do for any but the small time and could stand considerable re-vamping for even that. Furthermore, "Electric" dance revue would be more grammatical than the present billing.—H. W. M.

### "ALL ABOARD FOR CUBA"

Theatre—Keeney's.

Style—Girl act.

Time—Thirty minutes.

Setting—Two, special.

Jimmy Hodges has not done anything out of the ordinary in presenting this act. It is no better nor worse than the numerous others of its ilk to be seen everywhere. It exceeds those others only, if at all, in the degree to which it has been stretched. It is not a condensed girl act, but a full-fledged one.

The comedy is a mixture of good and bad, old and new, and some of the gags date back to the days of Noah. However, Hodges has clothed them in new raiment and sent them out as new, and, as such, they will go with the vast majority of audiences.

The girls are shapely, good to look upon and work well. The comedians work hard and get their stuff over nicely. The act is well staged and runs without a hitch. It should find no trouble getting work, for it will measure up to any of the girl acts hereabouts and has a little something on some of them. S. K.

## McGREEVEY AND DOYLE

Theatre—Proctor's 23d St.

Style—Comedy.

Time—Twelve minutes.

Setting—Special in one.

Before a special drop representing a garage, McGreevey and Doyle open with Miss Doyle in blue satin overalls trimmed in bright red. McGreevey then enters with a very dilapidated motorcycle and the couple have a line of talk embracing many automobile terms, their quips and sallies being responsible for a number of laughs, although there were one or two old boys, such as "Magneto all Bosh." Most of the dialogue was bright and new, however, but of too subtle a style for the Twenty-third street house.

Miss Doyle sang a number rather old now but in a strong pleasing voice and with a positive personality. A newer song or a special number written to fit would furnish a better punch here.

The falling of various parts of the motor cycle, much after the manner of Joe Jackson, occasioned a few ripples.

The act is a good one and, with a new song, as suggested, and a few minor changes, would, properly placed on a good bill, hold down a spot.—H. W. M.

## McDERMOTT AND HAGNEY

Theatre—Hamilton.

Style—Singing and piano.

Time—Fourteen minutes.

Setting—In one.

McDermott and Hagney are two quiet-looking men with a quiet manner of delivery. Both are short and one is bald-headed. The latter member of the team handles the piano and sings with his partner.

The numbers are either special or old comedy selections that have not been heard in years. They open with "I Was Seeing Jonsie Home," followed by a comedy number with long-names supposed to tell of the troubles of a hypochondriac. A "Frenchie" number, "Jimmy Is Coming Home," "I'm In a Terrible Stew," a number with alliteration of "s" and a sailor number, completed the routine, the last two being encore numbers.

The tunes are catchy and get the audience immediately. The men deliver them well and will have no difficulty in pleasing the average audience.—G. J. H.

## DOBBS, CLARK, AND DORE

Theatre—Hamilton.

Style—Comedy, Dancing, acrobatics.

Time—Sixteen minutes.

Setting—In one.

Two men and a girl make up this trio and offer an act which needs a lot of going over. They open with a "hokey" song and dance, the men in "rube" make-up and the girl in the dress generally worn in a "tough" dance.

The men offer some eccentric dancing, the girl does a "kid" number in a short frock and, after some more "hokey" comedy, they offer what the act really should consist of for the most part, acrobatic and tumbling work, with comedy. The girl looks well in rompers and delivers a "kid" number capably.

The comedy is all small time stuff. The real punch of the offering lies in the acrobatic work, which sent them off to a big hand. With that end of the act worked up a bit, and a little less "hokey," the offering will do much better.—G. J. H.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

# ALFRED BUTT SUES GILBERT MILLER OVER OLD AGREEMENT

**Says He Was to Have Got \$250 Weekly for Eleven Weeks After Trouble Over "Nothing But the Truth" a Joint Venture.**

LONDON, Eng., May 8.—Sir Alfred Butt began action last week against Gilbert Miller over a partnership agreement entered into by them, which, he claims, was not kept.

It seems that, in the autumn of 1917, they agreed to enter into partnership for three years and manage plays and theatres jointly. The first of these was "Nothing But the Truth," and the theatre in question was The Savoy, which they leased from Sir Henry Irving at \$750 a week for a period of six months. This partnership agreement was broken a month or two later when both parties had a disagreement and dropped their friendship.

However, inasmuch as they had secured both a play and theatre and had promised

royalties and commissions to the American author of the play, a new arrangement was made whereby Butt was to have the lease of the Savoy and he and Miller would share the profits accordingly. Butt says he agreed to pay Miller \$11,250 to revert to the original agreement, and paid him \$250 a week as his share of the profit rentals of the theatre. Butt demanded 17½ per cent commission weekly from Miller, as he had a contract for the theatre and for Matthews, the latter being indispensable to the play, which Miller was then handling alone. Butt also claims that he was to get \$250 a week for a period of eleven weeks, which was not paid, and sued for that sum, totalling \$2,750. Decision was reserved by the right honorable justice.

## BRADY PRAISED BY PRESS

LONDON, May 8.—William A. Brady has come in for a lot of praise from London theatrical people because of the dinner he gave recently to Peggy O'Neil, Edith Day and Mary Nash.

The newspapers were very enthusiastic over what they termed "the typical American way of doing things," which no London manager has ever been known to do. They are surprised at the intimate way in which manager and star are known to each other and at how well they get along. They also comment on the efforts of American managers to let the public know how clever their stars are, but at the same time diplomatically praise the stars of other managers, to their own advantage.

The *Stage* summed the situation up thusly: "William A. Brady, who sailed recently for New York, entertained at the Savoy Hotel on Sunday night the three lady 'stars' from America, who have made such outstanding personal successes in 'Paddy the Next Best Thing,' 'Irene' and 'The Man Who Came Back.' Long after these pieces are forgotten, London will remember Peggy O'Neil, Edith Day and Mary Nash whenever they appear. Apart from their acting qualities, how differently do American managers handle their 'stars'! Over here, when a success is made, the artist is left to his or her own sweet way till the end of the run without any further help. But the American managers keep pegging away—drawing public attention to the merits of their 'stars' in every novel form known to the managerial mind.

"We will guarantee that the public will pay more attention to that little Savoy dinner with T. P. O'Connor in the chair than to dozens of sloppily inspired English paragraphs. It is the way it is done that counts. Presumably, Bill Brady is honoring his 'star' in gratitude for her success; but he very diplomatically also honors the stars of other managements, thus emphasizing the success they have made, drawing attention to the artistic qualities of the American stage, which paves the way for still further productions. This personal and intimate paragraphing is of more value to the theatre than all the worn-out devices that English managers have indulged in for years put together.

"We are still content with day bills that require a microscope to read, and as these day bills are usually displayed far out of reach even the microscope would be of little use. Yet we expect the public to grasp the fact that a 'star' is amongst them, simply because the play is announced to appear in which some 'star' made a hit perhaps a year or so before. No wonder we don't make 'stars' when we don't even advertise them. As a matter of fact, we don't know how to advertise them."

## SMITHSON STAGES REVUE

LONDON, May 8.—"Rat-Tat-Tat," a new musical revue staged by Frank Smithson, the American, and produced by Albert De Courville, who wrote it, with Wal Pink, and with music by Frederick W. Chappelle, opened at the Finsbury Park Empire. While the piece, on the whole, is pleasing it does not come up to the standard of originality generally shown in De Courville productions. The comedy also needs a lot of speeding up.

The music is good, although there are one or two numbers which bear resemblance to those in "Pretty Peggy." The scenery is well arranged and some effective sets shown.

Tommy Mostol handles the main part of the comedy effectively. He has a number of old lines to contend with, but works hard and gets a good number of laughs. Beatrice Allen scores an individual hit.

## ACTOR SAVES CHILD

LONDON, May 8.—Edwin McPherson, a member of the "Better 'Ole" company, saved a child from drowning recently at Southsea. He was rewarded by a gift of several treasury notes from the entire company, and a check from C. B. Cochran, who controls the play. McPherson is a returned war hero, having enlisted when barely eighteen.

## PLAYING ROBEY PART

LONDON, May 6.—After waiting the better part of the season to play a principal role at the "Joy Bells" show, in the Hippodrome, Stan Paskin, understudy for George Robey, has taken over the latter's part, while the comedian lays off for a holiday.

## COMPOSER MADE DIRECTOR

LONDON, May 6.—One of the best known British composers, Herbert E. Haines, who recently wrote "The Catch of the Season," has been appointed director of the Alhambra orchestra.

## BARD USING YANKEE SKETCH

LONDON, May 6.—Wilkie Bard will next week present at the Coliseum here "The Shoe Shop," a new sketch acquired during his stay in America.

## GRIFFITH FILM CLOSES

LONDON, May 6.—D. W. Griffith's film, "Broken Blossoms," has concluded its season at the Alhambra.

## Mlle. DAZIE RETURNING

LONDON, May 10.—Mlle Dazie is a passenger on the *Baltic*, now on its way to New York.

## AGAINST GERMAN PLAYS

LONDON, Eng., May 9.—Managers and producers here are divided on the question of foreign plays, which has just arisen. It seems that several of them have secured late German and Austrian plays and music, with the intention of producing the same, but find the anti-German spirit too strong. As the result, a discussion has arisen in the press as to whether or not it is right, artistically, morally, or any way, to import such plays and produce them.

Among the more prominent people interested are Robert Lorraine, who claims it is right provided the piece is better than anything that can be found in England; C. B. Cochran, who claims it is not, and Oscar Asche, who is of the same opinion. Albert D. Courville is undecided, as are many others.

One of the papers, the *London Morning Post*, goes so far as to advocate the banning of plays from every other country, claiming that England has the best dramatic talent in the world and that it should be developed. Despite the views of these managers and papers, however, London audiences seem to recognize the superiority of the imported play by flocking to see them in greater numbers.

## SYMPHONY SOCIETY AIDS FRANCE

PARIS, May 7.—Blair Fairchild, the American composer and chairman of the Paris committee of the American Friends of Musicians of France, announced today the gift of 50,000 francs by the Symphony Society of New York, whose orchestra arrives this week for an extended tour of European cities.

The fund will be devoted to the restoration of the Rheims School of Music, which was totally destroyed by the Germans during the war, and supplements gifts totalling a half million francs raised by Walter Damrosch and Harry Flagler, president of the Symphony Society for Needy French Musicians.

## WOMAN LEASES THEATRE

LONDON, May 8.—Rosa Lynd, who returned last month from a tour of Holland with her repertoire company, has secured a lease on the Comedy Theatre, and will open next week with a new play. Mr. Verkarde, one of the leading actor producers of Holland is to produce for her. She is the second actress-manager-producer to go into business.

## LONDON LIKES HEIFETZ

LONDON, May 6.—Jascha Heifetz, the Russian violinist, who arrived here recently from America, made his London debut yesterday afternoon at Queen's Hall, and was well received. His performance was lauded to the sky by the critics.

## MAN TAKES MONKEY'S PLACE

LONDON, Eng., May 8.—The part of the monkey in "Tickle Me Up" is being played by Tommy Champion, inasmuch as the company has had too much trouble in keeping a simian, which continually escaped.

## WRITE PLAY ON KEANE

LONDON, May 10.—"Ned Keane of Old Drury," a play written around the life of Edmund Keane, has been produced at the Kennington, with H. A. Saintbury, playing the part of Keane. The work is from the pen of Arthur Shirley.

## DRINKWATER GIVEN BANQUET

LONDON, May 8.—John Drinkwater, author of "Abraham Lincoln," was the guest last week at a complimentary dinner given him at the Birmingham Lord Mayor's home.

## "WHOPPER" PRICES RAISED

LONDON, Eng., May 8.—The prices of admission to "The Little Whopper" at the Shaftsbury have been raised. The stalls now cost \$3.12 and dress circle seats cost \$2.62. Four new members have been added to the cast. They are Norah Howard, Sylvia Leslie, Dot Temple and Dorothy Hurst.

## "LA BELLE ADVENTURE" A HIT

PARIS, May 3.—Madame Daynes Grasset, eighty-two years of age, is making the hit of her artistic career in "La Belle Adventure," the comedy of de Caillavet and Robert de Flers, at the Athenee.

The action of the piece discloses the fact that Helene is about to be married to one Valentine de Larroyer, through the influence of her relatives, because he has money.

During an interval, when she is alone for a few minutes, Andre, her real lover, appears and suggests an elopement, to which Helene consents. They go to the home of her grandmother, Madame de Trevillac, who, thinking the ceremony has been performed, mistakes Andre for Valentine. After a meal, the couple are ushered into the guest chamber, to their embarrassment, but as soon as the grandmother leaves, come back into the living room, and Andre settles himself in the big armchair, Helene going to bed.

The grandmother then cautiously enters with a sprig of Rosemary, which she lays as a token of luck at the threshold of the bed-chamber, but, in turning to leave, bumps into the armchair, and sees Andre. She seeks an explanation. Andre's excuse that it was timidity is met with reproaches and, after soundly berating him, she urges him to do as any sane husband would. After her exit, Andre pleads with Helene, who has overheard the abuse heaped upon her lover and finally capitulates. The second act curtain finds them in each other's arms.

The third act opens on the morning after the night before. The jilted Valentine arrives and bitterly denounces the girl for her faithlessness. The grandmother, to whom the girl makes a confession of her guilt, forgives her and straightens up matters with Valentine.

Lucien Rosenberg, manager of the Athenee, played the part of Andre with skill.

## "LITTLE WHOPPER" LIKED

LONDON, May 8.—The production at the Shaftsbury Theatre by Grossmith and Laurillard of Otto Harbach's and Bide Dudley's "Little Whopper," with music by Rudolph Friml, has met with the approval of London audiences. While the situations and treatment are not new, they are so cleverly handled that the result is pleasing.

In the cast are Illy St. John, Lena Maitland, Joan Clarkson, Evan Thomas, Pope Stammer, Davy Burnaby, Norah Howard, Eric Lewis, Lena Halliday, Dot Temple, Dorothy Hurst, Mercia Swinburne and a chorus of sixteen.

## "SKIN GAME" IS CAST

LONDON, Eng., May 8.—The cast for John Galsworthy's latest play "The Skin Game," has been chosen, and includes Athole Stewart, Helen Haye, Meggie Albenisi, George Elton, Edmond Gwenn, Malcolm Keen, Mary Clare, Frederick Cooper, Marston Garcia, Mary Byron, Joseph A. Dodd, Blanche Stanley, J. H. Roberts, Gerald Wybrow, Charles Trevor, Ivor Bernard. Basil Dean is to produce the piece for Reandown Enterprises.

## PLAYING SOUTH AMERICA

BUENOS AIRES, May 9.—The following American acts are now playing at the Casino in Buenos Aires: Bert Wheeler and Company, Rostow, Polly Dassi and Company, Apollo Trio, Frawley and West, Rappo Sisters, Panthos and LeRoy, and Talma and Bosco.

## ARTHUR COLLINS IS BACK

LONDON, Eng., May 8.—Arthur Collins, who is to put a new version of "The Garden of Allah" on at the Drury Lane, has returned from a trip to Algiers and the Sahara. He brought with him native costumes, camels and an interpreter.

## VESTA TILLEY COMING OVER

LONDON, Eng., May 9.—Vesta Tilly has planned a visit to the United States during the Fall but will not appear on the stage while there.



# BURLESQUE

## COLUMBIA TO SPEND \$200,000 ON HOUSES

### ALL TO BE OVERHAULED

During the Summer closed period, the Columbia Amusement Company will spend close to \$200,000 in altering, renovating and redecorating the houses under its control. The recent trip of Sam A. Scribner around the wheel was to ascertain what was needed and decide on the best way of doing whatever is necessary.

Some of the houses will even have new stages, but particular attention is to be paid to dressing rooms and, where it is possible, rooms for the chorus will be on or near the stage. In some cases new rooms will be built. The circuit is going to see that girls have comfortable quarters near enough to the stage to permit of their making quick changes in the shortest length of time. At the present time, girls, in some houses, have to go up two or three flights of stairs to make a change, or else down underneath the stage, which is just as bad.

All the dressing rooms are also to be properly ventilated and a separate steam line will run to each. These heating arrangements will be regulated so that occupants of a room can control the supply by turning a valve. As it is now, in most cases the same pipe that feeds the rooms feeds the stage and, to get enough heat to keep the stage at the right temperature, the dressing rooms are usually extremely hot and the occupant is compelled to open the window to cool off, which often results in colds being contracted.

New, large electric signs will also be placed in front of several houses.

The Gayety, Washington, will have one of the largest electric signs in the city, as will the Star and Garter, Chicago, Gayety, Detroit, and the Gayety, Pittsburgh.

The Miner Estate will spend \$20,000 on the Empire, Newark, this Summer, redecorating the house and cleaning it up. This house will also have a new electric sign that will rival any in that city. Smoking will also be eliminated there, as well as peddling through the audience. In fact, H. Clay Miner is going to do everything that can be done to make this the prettiest house on the circuit.

The owners of the Casino and Empire, Brooklyn, are going to give those houses a thorough overhauling. Both are to be redecorated, some of the seats are to be replaced and part of a new stage at the Casino is to be installed. Boxes will replace the first two rows in the balcony at the Empire. Smoking will also be done away with at these houses, as well as peddling.

A new entrance for the Gayety, Montreal, will greet the shows when they arrive in that city next season. It will be on St. Catherine Street, the principal thoroughfare in that part of the city. This has been needed ever since the house was built, as the patrons of the house have been compelled to go down a side street not much wider than an alley to get into the house. This improvement should increase the business.

The Jacques, Waterbury, is to be remodelled from back stage to front of the house. There will be a new stage, new dressing rooms on the stage, and seats will be replaced by new ones. The Jacques is to be redecorated and a large electric sign will be installed. The house will have a general overhauling and cleaning up.

Mr. Scribner says the Star, Cleveland, and the Gayety, St. Louis, have not kept up with the times and will be replaced by new houses shortly.

### CHARLES M. BAKER KILLED

Charles M. Baker, producer and owner of shows, was killed last Saturday in an automobile accident near Auburn, N. Y., and Mrs. Rube Bernstein (Mae Mills) seriously injured. The car was being driven by Rube Bernstein, who was also considerably shaken up and suffered contusions about the face and hands. Mrs. Baker, who was also in the car, escaped injury, but had to be removed to a hospital, where she is in a serious condition as the result of shock.

Bernstein, Baker, Mrs. Bernstein and Mrs. Baker left New York a week ago Friday in Bernstein's new car for a trip to Toronto to spend a few days at Bernstein's home. They left there Thursday to return to New York.

The car, when about three miles from Auburn, was hit by a large delivery truck, loaded with soft drinks and fruit. The machine skidded and turned over twice, according to an eye witness, who was directly behind them in another machine.

The four occupants of the wrecked car were rushed to the City Hospital, where Baker died a few hours later. The accident occurred about four in the afternoon.

The funeral services will be held at Campbell's Funeral Parlors under the direction of the Masons, but at the time of going to press the hour had not been set.

Baker was a member of the Pacific Lodge of Masons, B. P. O. Elks of Battle Creek, Mich., Knights of Pythias and the Burlesque Club. He leaves a wife and a daughter six years of age. He was about 46 at the time of his death, and was well known as a producer and show owner. He had three shows on the American Burlesque Circuit, the "Sweet, Sweetie Girls," "Tempters" and "Sport Girls." He was to have a show on the Columbia Circuit next season with I. H. Herk. He was also interested in several other shows, it is said. His former home was in New Haven, where he now has a brother living, and a married sister in Brooklyn.

There was a slight improvement in the condition of Mrs. Bernstein, but she was still unconscious Tuesday. She is at the City Hospital, Auburn. Mrs. Baker is suffering from shock. Bernstein, who had several ribs broken, is out of danger.

### CUT OUT FIGHTS, WRESTLING

The Board of Directors of the American circuit has decided that wrestling and fight nights are to be done away with commencing with the new season. A circular letter sent to all house managers by I. H. Herk states:

"It has been decided by the Board of Directors of the American Burlesque Circuit to eliminate all wrestling and fight nights. You will understand that this is a positive order that cannot be deviated from in any particular. You will have no wrestling or fight nights in your theatre for the season of 1920-21."

### JOE LYONS RECOVERING

According to information received in this city, Joe Lyons, who has been confined to a sanatorium at Moskogue, Can., since last Summer, is rapidly recovering his health. He has gained forty pounds, and is expected to be back at normal again soon.

### TAKE UP DIXON'S TIME

"The Pacemakers" will take up Henry Dixon's Big Review time next week in Philadelphia, playing two weeks and then closing in New York at the Mt. Morris. Dixon's show closed in Newark last Saturday night.

### HARRIGAN AT WINTER GARDEN

Harry Harrigan has been added to the cast of the National Winter Garden.

## LALOR LOSES AMERICAN FRANCHISE

### SHOW NOT UP TO STANDARD

President I. H. Herk notified Frank Lalor, owner of the "Aviators," last week, that his franchise on the circuit would be cancelled, taking effect at the close of the present season.

Lalor was notified some time ago that he would be given three weeks in which to fix up his show. At Pittsburgh, he asked for an extension of two weeks and it was granted. Herk and General Manager Geo. Gallagher went to Baltimore last Friday to look the show over, but on their return a letter was written to Lalor that the show was not up to standard and that his franchise was cancelled.

This is the second franchise to be cancelled in the past two weeks on this circuit. Ed Rush's "Cracker Jacks" was the other. It is said that there may be more before the season is over, if some of the shows do not show a big improvement.

Louie Epstein, who controls the Majestic Theatre, Wilkes-Barre, has been notified that his franchise for that city has also been cancelled. The American Circuit shows have been playing this house this season, but the business has not been very good. The officials of the circuit asked for better terms but they were not granted and Epstein has been notified that the shows will not play his house in that city.

### HASTINGS FILLING ROSTERS

The roster of Harry Hastings' Big Show next season includes Dan Coleman, Phil Peters, Johnny Dillon, Ollie LaCompte, Hazel Lorraine, Alta Bauer, Mattie Quinn. The "straight" man has not been signed as yet and two big acts are to be engaged to do specialties. The rosters for the "Kewpie Dolls" and "Razzle Dazzle," Hastings' other two shows, were announced several weeks ago.

### WORKING ON GERARD'S SHOW

Max Armstrong left New York Monday morning for San Francisco to engage the chorus and make arrangements for the scenery, costumes, etc., of Barney Gerard's show, to open there in June. Harry Welch, Gertrude Hayes Gerard, George Hayes, Horace Luitz and Babe Burnette will leave next week. Louie Gerard and Evelyn Stevens will follow later.

### BARCLAY RETURNING

Don Barclay will return to burlesque next season with Arthur Pearson's "Step Lively Girls." He has been in London for the past sixty weeks, and, previous to that, was with Zeigfeld's "Follies" in New York.

### MINSKYS GETTING NEW SIGNS

The Minsky Brothers are putting up three new electric signs on their house, the National Winter Garden. The theatre now has three signs, with 1,500 lamps. The three are to cost \$2,500.

### SIGN WITH HASTINGS

Carney and Carr have signed with Harry Hastings for next season as comedian and soubrette and will do their dancing specialty in the show.

### GOING TO BERMUDA

Boston, Mass., May 10.—A. L. Griffin, treasurer of the Howard and Bowdoin Square Theatre, left here to-day for Bermuda. He will be away for several weeks.

## SINGER'S LEW KELLY SHOW, WITH CHANGES, BACK AT COLUMBIA

Jack Singer's Lew Kelly Show which opened the Columbia last August, is there again this week in "The Submarine Man." This show is highly entertaining, with comedy that is unusual and away from anything else seen at this house. Kelly, who is programmed as a "gloom destroyer," is a master in the line of dope comedy. He not alone has a lot of new material this season, but is about the only man we know who can put this line of stuff over for the best results. He was in good trim Monday afternoon and all he did went over well.

Arthur Putnam, doing a "legit," portrayed this peculiar character for all it was worth. He got a lot of comedy out of the part, and his acting was what the part called for. He is better in this character than any we have ever seen him in.

Ed Jordan, doing blackface, won favor with the audience. His dialect and acting were of a true Southern negro style. He is very funny in the role and a capable performer.

Jack Gibson is a new man in the show since we saw it last. He took Charlie Raymond's place, doing the "straight." He is a neat appearing fellow, has a fine talking and singing voice and is aggressive, "feeding" the comedians well. He offered a singing specialty of two songs in one that went over nicely. His Scotch number was particularly well done.

Jeannette Buckley is working more easily now than when we caught the show last August and if anything, she looks better. She reads her lines and works in a most natural manner and puts her numbers over cleverly. She is a performer. Her costumes are pretty and she is a success in the show.

Annette Shaw, a graceful little miss, danced and sang her way into favor. She is a pleasing girl to look at and works as though she enjoys it. Her dresses are pretty and dainty.

Estelle Dudley, another new member of the cast, made an impression through the way she delivered her lines. She also got several numbers over nicely.

Murray and Voelck offered a singing and talking specialty in one that pleased. They call the act "Who is He?"

Singer has a good looking chorus and the girls' costumes please. The lighting effects and scenery blend well. A good sized house attended the matinee Monday. SID.

### BASTABLE CAST PICKED

SYRACUSE, N. Y., May 8.—The cast of the stock company which is to open at the Bastable Theatre, this city, Monday, will include Matt Kolb, Harry Seymour, Chick Griffen, Joe Doyle, Wen Miller, Easter Higbee, Florence Pointer, Flossie Everett and Grace Howard. There will be sixteen girls in the chorus.

### GOING INTO VAUDEVILLE

CINCINNATI, May 8.—Ray Read and Howard Paden have been booked for five weeks in vaudeville, opening in Columbus May 23. They will close with the Star and Garter show in Chicago the Saturday before.

### EDDIE FOX CLOSING

Eddie (Bozo) Fox, will close at Minsky Brothers National Winter Garden Saturday night and play three weeks in vaudeville around New York before going to his home in Hoosier Falls for the Summer. He will start rehearsals with Charlie Baker's "Sweet Sweetie Girls" in August.

### OPENING ON LOEW TIME

Evelyn Cunningham, of Barney Gerard's "Follies of the Day" Company, will open for Loew next Monday and will play five weeks around New York. Her show closes at the Empire, Newark, Saturday night. She has signed to go with the show again next season.

### GRIF WILLIAMS CHANGES

Grif Williams will manage Sim Williams' "Girls from Joyland" for the balance of the season. He took charge last week at the Star, Brooklyn. He recently closed with one of Gus Hill's shows.



# CLIPPER

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### Oust the Candy Butchers

Candy butchers and all others who dispense sweetmeats and like wares, should not be allowed in the vaudeville houses. They divert the attention of the audience from the stage with their noisy hawkings and thus make the burden of the average performer far from an easy one. They contribute nothing, save, perhaps, a small monetary income, and dispel the atmosphere of refinement that should be found in every well conducted theatre.

In many of the houses where high class entertainment is the rule, the hawkster has long since disappeared. There are now no elements to distract the attention of the audience. The result is, better performances, better patronage and larger box-office receipts, something well worth trying for, no matter where the theatre is located nor what the box-office charges are. The smaller so-called Pop houses can make class their motto.

Do away with disturbing elements. Rid your houses of candy butchers, and all others who dispense sweetmeats and like wares. Cultivate an atmosphere of refinement and thus reap the benefits of better performances, better patronage and watch the box-office receipts grow.

### CLAIM HIGHBALL GAG

Editor, N. Y. CLIPPER:

Dear Sir:—In a review of Kimberly and Page you say, "their eyeballs gag is the best laugh in the act."

Wish to state this was written and copyrighted in 1917 by Dan S. Kussel, purchased by us and used until 1918, when we entered the United States army.

On being discharged in 1919, we played Harlem, O. H., following Kimberly and Page, who used gag in question. "Her eyes would intoxicate you." "She has ginger ale eyeballs." Explaining this was protected by us and copyrighted, Kimberly said he would cut out dialogue, but, of course, did not do so.

Hoping you can publish this as publicity "may" protect our material.

Yours,

NEW PORT AND STIRK.

### TWENTY-FIVE YEARS AGO

Rhoda Cameron was with the New York Lyceum Stock Company.

"Hades Up-to-Date" was presented at the Orpheum, San Francisco.

Joseph Callahan appeared as "Mephisto" in "Faust" at the Grand Opera House, Philadelphia.

The Elinore Sisters were with the Imro Fox Company at the London Theatre, New York.

Joseph Garland was appointed manager of Primrose and West's Minstrels.

Augustus Pitou leased the Grand Opera House, New York.

Chas. W. Fish, circus rider, died at Chicago.

The "Espanita" waltzes were published by J. W. Street.

Richie Foy and the Vedder Sisters, Frank Latona, Annie Whitney, Kittie Wells and Herbert Dillea signed for "Plays and Players."

## Answers to Queries

E. E.—Roland Reed presented "Dakota."

P. E.—"Nothing But Lies" was written by Aaron Hoffman.

E. A.—Richard Carle was the lead in "Furs and Frills."

H. C. L.—Marcella Sembrich's husband died at the age of 70, in 1917.

E. O.—Henry De Vrie is the inventor of the act called "Camouflage."

E. M.—Jane Oaker appeared in Julian Eltinge's "Cousin Jane" in 1915.

L. B.—Frances Pritchard appeared in the Century Grove during 1918.

A. T.—J. M. Ward managed "A Merry Time" which featured Joe Goddard.

I. R.—No, Helen Dooley is not a member of the Philadelphia Dooley family.

P. M. K.—Bobby North appeared in burlesque before going into a production.

U. K.—Jack Mason staged the dance numbers for the "Passing Show of 1918."

P. U.—Florrie West was with the "Black Crook" company twenty-six years ago.

B. P.—"The Clod" was a playlet offered by the Washington Square Players.

P. K.—Read the route list and the vaudeville bills in the CLIPPER for that information.

C. S.—Ada Lum was married to Frank Noonan until she secured a divorce in Detroit last year.

F. B.—Kate Pullman was originally in burlesque. She appeared in vaudeville for a short while also.

W. A. K.—There was a "Passing Show" produced at the Casino Theatre about twenty-six years ago.

F. S. A.—"A Lady of Venice" was produced at the Fifth Avenue Theatre and featured Katherine Clemmons.

X. T.—Katherine Grey opened in vaudeville for the first time at the Palace Theatre, Chicago, on March 4, 1912.

W. I.—Gus Hill's Minstrels played to over \$1,000 in one night at Watson's Lyceum, Patterson, on August 14, last.

P. L.—Hazel Boyne is no longer with "Net Yet Marie." C. B. Maddock may be able to give you the information you desire.

I. O.—Denman Thompson appeared in "The Old Homestead" at the Academy of Music during the week beginning September 30, 1908.

I. T.—It was about twenty years ago when Sam Bernard did the act a part of which consisted of an argument with the orchestra leader.

V. I.—"Hello Central" was the name of a playlet which Grace George presented.

The time you refer to was the Base Hospitals, Fox Hills.

T. R. L.—"An Old Fashioned Melody" was a Yiddish musical comedy produced by Bessie Thomashefsky, who also wrote it. Joseph Rumshinsky did the music.

F. F.—No, you're wrong. "O'Tay" was the name of a new clown who appeared in "Everything" at the Hippodrome. Toto never appeared under that name, to our knowledge.

G. D.—It was William B. Carr who was arrested in San Francisco for yelling "Kill the cops!" during a riot between soldiers and the police in front of the Grand Hotel.

E. T.—The Six Diving Belles originally appeared at the Hippodrome. They toured in vaudeville for a Summer season, but went back to the Hippodrome in the cast of "Hip Hip Hooray."

R. N.—C. B. Maddock's "Nothing But Love" was given its premiere in Allentown, Pa., on August 30, 1919. It is now playing in Chicago at the Olympic Theatre, under the name of "June."

I. D.—Stella Morrissey was prima donna with the "Speedway Girls" but was compelled to leave the show when it played the Plaza Theatre, Springfield, Mass., as she was taken ill with pneumonia.

W. O.—Jollie Josie Jolly in private life was known as Mrs. M. J. Gowdy and was the largest woman in the world up to then. She weighed 616 pounds. No, she died of pneumonia in Los Angeles in February, 1919.

Ex-Service.—Those who appeared at that show were the Hudson Sisters, Helen Rook, Vera De Bassini, "Bee" Palmer, Largay and Snee, Rosalie Ascher, Hazel Boyne and Elmer White, Eva Puck, and the Mimic World.

R. W.—"Keep Her Smiling" opened in New York City on August 5, 1918, at the Astor Theatre. It was in three acts, by John Hunter Booth, founded on stories in the *Saturday Evening Post*, by Edgar Franklin.

S. B.—Charles Stewart was manager of the Rialto Theatre then.

G. J.—"Von Schropund Korn" was the play in which Emil Thomas made his first American appearance at the Thalia Theatre on March 10, 1887.

T. K.—"Hands Up" was a serial made by Astra and released by Pathe. It featured Ruth Roland and George Cheesboro, was written by Gilson Willetts and directed by James Horne. It was released in fifteen episodes.

B. K.—Frederick V. Bowers produced a "Song Revue" which played the big time in 1918. The Hodges Family, consisting of four instrumentalists, Doyle and O'Neill, a dance team, and John O'Malley, an Irish tenor, were in the revue.

T. A.—Don't know the present whereabouts of Frances Weiss and Helen Schulman. They were supposed to have teamed up in a sister act written by George Jerrie, but that was the last heard of them. Try a letter, care of the CLIPPER.

T. K. D.—"A Buck On Leave" was the name of a musical comedy show produced by the Motor Transport Corps at Vernueil, France, under the command of Harry A. Hegeman. The show was staged in several scenes and was presented with the company's talent.

I. W.—Mme. Jennie Moscovitz was originally a Yiddish actress. During her career on the English stage, she has appeared in the female leading role with Barney Barnard, in "Potash and Perlmutter," and several other of the Montague class plays, with David Warfield in "The Auctioneer," and is now with the new Selwyn play, "\$1200 a Year."

## Rialto Rattles

### WHERE DID SHE GO TO SCHOOL?

An electric sign displays the following: "East Is West With Fay Bainter."

### THEN AND NOW.

Since Eddie Foy has raised such a large family he no longer sings "Girl Wanted."

### THREE A DAY

Billy Gould is responsible for the information that Sammy Weston is playing Eastern time.

### THEY DIDN'T LIKE KELLY

Walter Kelly says that "the progressive citizens of Lincoln, Nebraska, are dead, but they won't lie down."

### HE'S SMART

Allen Spencer Tenney says he didn't think Edna May was popular enough to make them hold a parade on her birthday.

### METHOD IN THEIR MADNESS

Some of the vaudeville theatres allow smoking, presumably upon the assumption that the more they fume, the less they fret.

### A HIDDEN MEANING

James T. Donovan, "The King of Ireland," is responsible for the statement that G. O. P. stands for "God Preserve O'Connell."

### COMPARATIVE DEGREE

Question: Who has the hardest name in the show business?

Answer: Fred Stone.

N. B.—Is not Myrtle Harder?

### WHAT WOULD

The N. V. A. be without Henry Chestfield?

Eddie Foy do without his children?

Frisco do if he had Al Jolson's voice?

Al Jolson do if he had Frisco's?

### A CLOSE UP

The late Nat C. Goodwin, awakening one morning in a sleeper after a "Buttermilk Soiree," reached, as he thought, for a hand-mirror, but, in mistake, got hold of a hair-brush. Looking at it intently for a minute, Nat remarked, "Methinks I need a shave."

### MISS QUOTATIONS.

(Continued)

Beggars cannot be George Chos-ers.

Birds of a feather have offices in the Putnam Bldg.

Between the Devil and the Gus Sun time.

He who hesitates will never cross Times Square.

### APPERTAINING THERETO

Some wag sent Mary Pickford a copy of an original poem written when Shakespeare was a boy, but right up to date as far as Mary is concerned:

"Owen Moore left town today,

Owen More than he could pay,

Owen Moore came back today.

Owen Moore."

### FAVORITES.

Fred Stone

Anna Wheaton

Valeska Suratt

Otis Skinner

Ray Samuels

Izetta

Trentini

Emma Carus

### THE EXPLANATION

James T. Derwin, the ventriloquist, played a small suburban theatre in Detroit one Sunday, and Friday of the same week was notified that he was booked for a return engagement the following Sunday.

After his fifth turn, he said to a stage hand, "It's funny they booked me here for a return date so soon. I wonder why!"

"They couldn't get anybody else to do eight shows," was the reply.



# MELODY LANE

## COPYRIGHT PROCLAMATION OF IMPORTANCE ISSUED

**Protection Given to Publishers Who, Owing to War Conditions, Failed to Comply With Copyright Laws. Fails, However, to Protect Republished Works Since 1914.**

A copyright proclamation of considerable interest to American authors composers and publishers signed by the President on April 1, was made public by the State Department last week. It grants to subjects of Great Britain and the British Dominions, Colonies and Possessions, except the self-governing dominions of Canada, Australia, New Zealand, South Africa and Newfoundland, the protection of the American copyright law of March 4, 1909, and the acts amendatory thereof.

The enjoyment of the rights and benefits of the Copyright Act is conditional upon compliance with the requirements and formalities prescribed by the Copyright laws of the United States. These requirements include printing of the work from type set in the United States, which must be completed before the expiration of fifteen months after the date of the President's proclamation of peace. Protection is also granted to contrivances, including records, perforated rolls and other devices by means of which a musical work may be mechanically performed; and the proclamation takes effect from February 2, 1920.

The proclamation of the President puts into effect an arrangement which was proposed by the British Government in August, 1918. Under the provisions of the British Copyright Act of 1911 American authors obtained British copyright by placing ten copies of their works on sale in Great Britain within fourteen days after publication in the United States. British authors, under Section 15 of the American copyright law (1909) are required to have their books printed from type set in United States, and by Sections 21 and 22, the British author is required to file one copy of the foreign edition of his work with the Register of Copyrights not later than thirty days after it is published abroad, to obtain ad interim copyright for thirty days after such deposit. If the British author filed proof of printing from type set in the United States and complied with other formalities before the expiration of the thirty day ad interim copyright, he was given copyright for the same period as American authors.

It was found that many American and British works had failed to obtain copyright due to difficulties in obtaining transportation for books during the war, restrictions imposed on importations and the necessity of obtaining import licenses, and also difficulties experienced in printing books, due to the shortage of labor and materials resulting from the war. Before it was possible for this Government to carry out the proposed arrangement it

was necessary to obtain authority from Congress, and this was granted in the Act of Congress approved December 18, 1918.

The proclamation does not afford protection to works which have been republished in either country since August 1, 1914.

It is believed that more cordial copyright relations between the United States and Great Britain will be obtained as a result of this arrangement, and it is hoped that self-governing dominions of the British Empire will subsequently be included in the arrangement.

The proclamation was issued under an Act of Congress, approved December 18, 1919, which authorized the President to grant protection to "all works made the subject of copyright by the laws of the United States first produced or published abroad after August 1, 1914, and before the date of the President's proclamation of peace, of which the authors or proprietors are citizens or subjects of any foreign state or nation granting similar protection for works by citizens of the United States."

On order in Council has been duly issued by the British authorities, extending the copyright protection to works first published in the United States between August 1, 1914, and the termination of the war, which have not been published prior to February 2, 1920, in the parts of the British Dominions to which the order applies. The enjoyment of the rights conferred by the British Copyright Act, 1911, is conditional upon publication of the work in Great Britain not later than six months after the termination of the war and commences after such publication. The order also applies to contrivances by means of which musical works may be mechanically performed, including records, perforated rolls, etc. The British Order in Council applied to "all His Majesty's Dominions, Colonies and Possessions," with the exception of Canada, Australia, New Zealand, South Africa and Newfoundland, and takes effect February 2, 1920.

Interested American authors and publishers, as well as concerns interested in records and perforated rolls for the mechanical reproduction of a work, should take immediate steps to obtain copyright protection in Great Britain for works published in this country since August 1, 1914, which have failed to obtain copyright protection in Great Britain and which have not been republished here.

E. C. Mills, of the Music Publishers' Protective Association, was in Washington last week to attend a hearing on the matter.

### HERBERT SONGS BREAKS RECORD

"Kiss Me Again," Victor Herbert's song hit, first sung in "Mlle. Modiste" seventeen years ago is, from a commercial standpoint, a bigger winner today than ever before. More copies were sold last year than in any corresponding year since it was first rendered by Fritz Scheff in Herbert's melodious operetta.

### THOMPSON OUT OF BDWY. CO.

CHICAGO, Ill., May 10.—Billy Thompson has severed his connections with the Broadway Music Corporation, of which he was western manager, and announces that he will join the staff of Van Alstyne & Curtis.

### ARTHUR JOHNSON MARRIED

Arthur Johnson, Newark manager of the Newark office of the Fred Fisher Co., was married last week to Miss Maronette Nearey, a non-professional of Newark.

### LONGWORTH DIDN'T CARE

Representative "Nick" Longworth presided at the National Press Club one night recently and introduced among other performers on the programme "Honey" Fitzgerald, of Boston, who was scheduled to sing "Sweet Adeline."

"I feel about this next number just as an old sailor said he felt about 'Fitz,'" said Longworth. "We were down on the south shore last summer, and 'Fitz' ran across the sailor, whom he recognized as a man he had not seen since his very much younger days, and who had been, as he supposed, rather fond of him. 'Fitz' spoke warmly to him, but the sailor refused to be enthusiastic. He was in fact decidedly cold."

"Aren't you glad to see me?" Fitz asked. "I can't say I'm glad, said the old salt grimly, 'and I can't say I'm sorry. I just don't give a damn.'" Mr. Fitzgerald will now sing "Sweet Adeline."

### M. P. A. ISSUES BOOKLETS

The Music Publishers' Protective Association has issued three little booklets for the information and practical use of its members and their business associates.

The publications include a directory containing a complete list of members with addresses, telephone numbers, etc.; a book of regulations governing the registration of titles as adopted, with amendments; and a digest of regulations adopted as included in the organization's agreement, and constitution with amendments.

The last mentioned publication, which is issued in neat, concise and attractive form, the members are urged to place in the hands of every member of a publishing house staff holding a position where a knowledge of the regulations is essential. Employees receiving a copy should be informed, so the letter to members sent out with the publications states, that he or she is to be held strictly responsible for complying with the regulations. Members are requested to make requisitions upon the association offices for a sufficient quantity of the publications to assure distribution among the employees of the various houses.

### WATERSON BUYS "SEPTEMBER"

Waterson, Berlin & Snyder have secured the publication rights of "In Sweet September," the new James V. Monaco, Edward Leslie and Pete Wendling number, over which there was considerable bidding among publishers. The three writers planned to enter the publishing business with the "September" number as their first publication, but the big price offered by Waterson convinced them that there would be more money in it if the number had the advantage of the big publicity which a large publishing house could furnish. The amount paid for the number has not been announced.

### SKIDMORE SONG IN "TOPICS"

Last week in all the Keith theatres "Topics of the Day" carried an item which read as follows: "New song hit seen on the counters entitled 'I'm Gonna Jazz My Way Thru Paradise.' We were wondering if the writer hasn't got his location twisted?" Signed Youngstown, O., Telegram.

Skidmore says that this proves his assertion that a title is the first requisite, then if you have something different on the inside of the cover there's no reason why the song won't come to the top.

### WITMARK HAS CLEVER NOVELTY

M. Witmark & Sons have a clever novelty number in "If An Apple Tempted Adam; Oh, What a Peach Could Do for Me." The song was sung last week at the Palace in the "Putting It Over" act by Connie O'Donnell, who in "putting it over" proved quite incomparable.

### DR. BAER WRITES A SONG

Dr. Berthold A. Baer, general manager of the Campbell Funeral Church, has written and composed a ballad entitled "Don't Say Good-Bye" which he plans to place on the market shortly.

### FURMAN IS FRISCO MANAGER

Phil Furman has been appointed manager of the San Francisco office of Irving Berlin, Inc., replacing Earl Taylor, who has been transferred to the Los Angeles branch.

### HARRIS SONG FEATURED

Ray Samuels is featuring the new Creamer and Layton song "I'm Wild About Moonshine." The number is a recent release in the catalogue of Charles K. Harris.

### BILLY GROSSMAN BACK IN N. Y.

Billy Grossman, the song writer, who while with the "Hitland" act in Chicago, was operated on for acute appendicitis, is back in New York convalescing.

### AUTHORS STOP USE OF SONG

The American Society of Authors, Composers and Publishers, through its attorney, Nathan Burkan, acting for the T. B. Harms, Francis Day and Hunter music publishing concern, won a victory last Wednesday in the United States District Court, Brooklyn. After hearing the evidence in the suit instituted by the society against Ben Walker, proprietor of the Rockwell Terrace Restaurant and Cabaret, 588 Fulton street, Brooklyn, Judge Garvin awarded \$250 damages to the complainant and allowed the additional sum of \$150 to Nathan Burkan as counsel fee.

It was alleged by the society that it has never granted a license to the Rockwell Terrace place, nor has the cabaret's owner made application for a license. In spite of this, it was alleged, a song called "I Was So Young, You Were So Beautiful," published by the T. B. Harms concern, a member of the society, was rendered in a revue at the cabaret last January without the permission of either the society or the publisher. The song was written by Alfred Bryan, Isidore Ceaser and George Gershwin, and was originally sung in the "Good Morning, Judge" show.

Walker contended that he had a perfect legal right to use the song in his cabaret show, inasmuch as he had purchased a copy of the song in the open market. The society contended that it had been established in law that the mere purchase of a published song did not give the purchaser the right to render the song publicly for profit, that the publisher controls that right and that the society, if the publisher is a member, may grant permission for a song's use to any licensee of the society.

In upholding the contention of the American Society of Authors, Composers and Publishers, Judge Garvin also decreed that the complainant is entitled to an injunction permanently restraining the defendant from using the songs of the society's members without permission.

### NICE CELEBRATES ANNIVERSARY

B. C. Nice & Co. are celebrating their first anniversary as music publishers. The organization came into the field just a year ago devoted exclusively to the publishing of 30-cent numbers. The organization was entirely unknown to the music world with the exception of its composer Lee David, who at the time was fast coming to the front. In addition to contributing a number of songs and instrumental numbers to the catalogue of the new firm Mr. David also wrote a number of vaudeville acts during the past year, and the firm is preparing to enter the production field.

Benjamin J. Levy, general manager of the firm, has inaugurated several novel ideas for the exploitation of music, notably "Vaudographs," which is a moving picture of some of vaudeville's headliners featuring Nice songs.

### FEIST SETS PRECEDENT

With the dullest months in the year for the music publishing business at hand, Leo Feist, Inc., is setting a precedent by launching a big country-wide advertising campaign in the national weeklies and monthlies in connection with the Feist publications.

A dozen of the biggest mediums are to be used in connection with the campaign.

### HIBBELER PLACES SONG

Ray Hibbeler, the Chicago song writer, is in New York showing some manuscripts to local publishers. "There's a Bad Little Boy for Every Happy Little Girl" has been placed with Charles K. Harris.

### SCANLON WITH EMERSON

Walter Scanlon, the song-writing tenor, has signed a contract to make records exclusively for the Emerson Phonograph Company.



# DRAMATIC and MUSICAL

## DILLINGHAM'S NEW PIECE IS USUAL CLASSY PRODUCTION

"THE GIRL FROM HOME." A musical comedy in three acts. Libretto and lyrics by Frank Craven. Music by Silvio Hein. Presented by Charles Dillingham at the Globe Theatre, Monday evening, May 3, 1920.

### CAST.

Brook Travers.....Frank Craven  
Simpson.....Jed Prouty  
Charles Hyne.....Russell Mack  
Col. John T. Bowie.....John Park  
Duffy.....Charles Mitchell  
General Santos Campos  
William Burrese  
Rev. Arthur Bostick.....Walter Coupe  
Lieut. Victor.....Sam Burbank  
Dr. Vasquez.....George E. Mack  
Jose Dravo.....John Hendricks  
Senor Hoakumo.....Jose Vallhonrat  
Lucy Sheridan.....Gladys Caldwell  
Merle Hope.....Marion Sunshine  
Senor Juanita Arguilla.....Flora Zabelle  
Sister Agnes.....Virginia Shelby  
Sister Eleanor.....Eleanor Masters  
Sister May.....Sophie Brenner  
Sister Marie.....Marie Sewell  
Sister Isabelle.....Edna Fenton  
Sister Helen.....Kathryn Yates  
Sister Mabel.....Janet Megrew  
Sister Clara.....Clara Carroll

The old "Dictator" of Richard Harding Davis, which held sway some years ago at the Criterion with Willie Collier in the leading role, on Monday night blossomed forth as "The Girl From Home," a farce with music, and proved to be one of the most diverting of the Spring batch of musical shows.

Except for the lyrics by Frank Craven, the tuneful musical setting by Silvio Hein and the bevy of good looking girls in the chorus, the piece remains the same. It has been superbly mounted and staged by R. H. Burnside and invested with a number of catchy novelties. Summing up the specific entertainment value of the piece finds it one hundred per cent good.

The plot revolves about one Brook Travers, alias "Steve" Hill, and his valet Simpson. Both, believing themselves to be implicated in a crime, have sought the shores of a South American republic. There they take the new American consul into their confidence and he plans to "fix" things in their new home. However, at the last moment he fails them upon learning that the dictator he had recently placed in power has been overthrown.

Keeping this news to himself, he passes off his credentials to the unsuspecting Steve, who lands upon the shores of San Manana and straightway is placed under arrest by the new president. Steve, however, proves the stuff that Yankees are made of and with a few million pesos (about \$300 American cash) starts a little revolution of his own.

Of course, there is a girl in the case. She is Lucy Sheridan, who has made the journey from home to marry the Rev. Arthur Bostick, missionary, residing in the interior of San Manana. There are innumerable complications. Steve's revolt flops and the missionary falls in love with the wealthy Senorita Juanita. Taken all in all, things look pretty dark for the Americans until at the proper moment Steve learns that he has been exonerated of the crime back home. The American marines then land on the shores of the little republic and rescue the whole lot.

There is much good dancing both by the chorus and principals. Among the latter the work of Jessica Brown stands out as the best. She ranks with the most graceful female dancers of the day and is possessed of the highest kick ever witnessed on the stage of the Globe Theatre. Eduardo and Elsa Cansino also contribute a bit of real Spanish color with their clever double stepping.

Among the musical numbers that are exceptionally tuneful are "Nine Little Missionaries," "Just Say Good Bye," "Ocean Blues," "Sometime," "Manana" and "The

Wireless Heart." The latter number is set off by a clever novelty in which the various members of the chorus tick out a wireless message on a dark stage, with the blue-white sparks from several score transmitting outfits.

Frank Craven plays the part of Steve and at all times keeps the audience in good humor with his witty banter. Gladys Caldwell makes a charming "girl from home" and possesses an exceptionally fine soprano voice. Marion Sunshine, charmingly piquant, and Russell Mack, ever smiling, contribute to the success of the performance. Flora Zabelle is also good as Juanita.

## REISENFELD'S MUSIC REDEEMING FEATURE OF "BETTY, BE GOOD"

"BETTY, BE GOOD." A musical comedy in three acts, adapted from a French vaudeville farce by Eugene Scribe. Lyrics by Harry B. Smith, music by Hugo Reisenfeld. Produced by Charles Stewart and Lee Morrison at the Casino Theatre, Tuesday evening, May 4, 1920.

### CAST.

First Bridemaid.....Grace Hallam  
First Guest.....Betty Raedel  
Second Guest.....Bobbie Ralt  
Page.....Frances Romana  
Sommers Short.....Raymond Oswald  
Phillip Fuller.....Worthington Romaine  
Maggie.....Jeannette Wilson  
Bernice.....Thy Daly  
Col. Ichabod Starkweather  
Eddie Garvel  
Mrs. Starkweather.....Josie Intropodi  
Tom Price.....Irving Beebe  
Amy Starkweather.....Georgia Herwitz  
Sam Kirby.....Frank Crumit  
Betty Lee.....Josephine Whittell  
Marion Love.....Vivienne Oakland  
Madame O'Toole.....Lucille Manion  
Guy.....Raymond Oswald  
Percy.....Peter Mott

The saving grace of "Betty, Be Good" is the score composed by Hugo Reisenfeld, musical director of no less than three motion picture temples along Broadway, namely the Rialto, Rivoli and Criterion theatres. In fact, the music is so good that it would not be at all surprising if it proved to be the essential aid in carrying the show through a Summer run.

"Keep the Love Lamp Burning" is the motif song and it is worthy of repetition because of its haunting melodiousness. Then, too, there is an essentially jazzy strain in "I'd Like to Take You Away." As for the song called "Tell Me, Daisy," it is a catchy thing.

The plot tells a story alright, but it must have lost a great deal of the spiciness by reason of its American adaptation. For it concerns a young bridegroom who has been carrying on an affair with an actress of the vamp variety. She is used to getting money from her admirers, a not uncommon trait in the species "gold digger." Anyhow, on the first night of the young couple's honeymoon, he finds that the apartment belonging to his actress friend has been sublet to him. The ensuing complications give excuse for the appearance of a number of pretty girls, who cavort and sing for the pretty costumes they wear and some pretty settings.

Josephine Whittell, as the siren, played and sang her part well. Grant and Wing, a dancing team, performed excellently. Most of the comedy was furnished by Frank Crumit. Others who may be mentioned for their good work are Eddie Garvie, Vivienne Oakland, Irving Beebe, Georgia Hewitt, Josie Intropodi and Lucille Manion. The latter displayed unusual cleverness and gave proof of the statement of her friends that she will shortly be one of our most appreciated leading women.

Just the same, despite the more or less inadequacy of the humor, the piece has many musical comedy virtues that will undoubtedly recommend it to extensive patronage.

## "OH HENRY" LACKS MUCH, MOST OF ALL BEING REAL LAUGHS

"OH, HENRY." A farce-comedy in three acts by Bide Dudley. Staged by Tom Wise; produced by Theodore C. Dietrich and presented at the Fulton Theatre, Wednesday evening, May 5, 1920.

### CAST.

John Carson.....Edwin Walter  
Mrs. Carson.....Miss Jane Wheatley  
Jennie Carson.....Miss Clay Carroll  
Harley West.....Roland Hogue  
Annabelle Carson.....Miss Eva Condon  
The Stranger.....Spencer Charters  
Henry Boswell.....Dallas Welford  
Lizzie.....Miss Florence Carrette

There was something funny about "Oh, Henry." It wasn't the play itself, nor yet the characters in it. The funny moment came during the second act.

Roland Hogue, who is Harley West in the play, had just finished making love to his sweetheart, Jennie Carson (Clay Carroll), when, suddenly, he walked over to the piano, sat down and began to play and sing a song called "Doggone You." And oh, Henry, how he did "plug" that "doggone" song! Miss Carroll leaned against the piano, eased away from it and swayed in rhythmic accompaniment to its entrancing (to her) lyric and tune, and finally sort of shouldered her way upstairs, leaving sweetheart Harley wondering where she went.

Now, what could be funnier in a play than a situation like that, especially when it is explained that it came as a complete surprise, there being no basis for it in the second or any other act, except, possibly, a healthy advance sum contributed by a music publisher for "having a song in the show."

And this situation just about approximates the hilarity of the other situations in "Oh, Henry!" They were funny, but they were so laboriously arrived at that they faded into funereal nothingness almost immediately after the chuckle was emitted.

"Oh, Henry!" is described as "An Antidote for the Eighteenth Amendment." And, for the edification of those who wot not of this 18th thing, it may be explained that it is the new statute, effective last July, which makes it almost impossible now to obtain a drink in this broad land—without money. So, taking this unhappy situation as a theme, Bide Dudley wrapped a few happy lines around it and evolved the piece which was offered here.

It concerns an inebriated person who strays into a house near Long Beach, where the father and mother are at loggerheads over their daughter's love affair. The father wants the daughter to marry the man she loves, while the mother, a social climber, is opposed to the match.

Anyhow, a new butler, himself a bibulous slyboy, mistakes the stranger for his master, puts him to bed in the master's room, where the maid, a slavey who's forever cracking wisely, is told to sleep that night since her mistress thinks the master is not coming home. Other situations are an advertisement in a paper which leads a few to think that the strange drunkard is a millionaire who has escaped from a drink cure sanitarium, which has offered a reward of \$5,000 for his return; the sudden arrival of an aunt who hails from Topeka, Kansas, and who is a prohibition propagandist, and a jag, openly arrived at, acquired by the butler. Finally, the fact that the stranger is none other than the newly wedded husband of the aunt from Kansas is disclosed. Then the two young persons are permitted to marry. That's all there is to "Oh, Henry!"

Though the piece managed to arouse a chuckle now and then, it could hardly be called a funny show. In fact, there were times when it became ingeniously amateurish, what with the characters rushing

around and through doors without apparent reason.

The actors, too, for the most part, acted like puppets, rather than animated beings with a sense of histrionic intelligence. But in the case of Dallas Welford, who played the butler, Henry Boswell, it was different. He actually managed to extract a good deal of humor out of his role, because he is at all times an unctuously funny comedian. Clay Carroll, as Jennie Carson, was pretty and Spencer Charters, who made his first appearance in the piece at the New York opening, did well as the intoxicated stranger.

The single setting was appropriate, but the lighting effects were glaringly or darkly, as the case might be, out of color.

And, anyhow, who wants to be reminded of the Eighteenth Amendment?

## "HONEY GIRL," RACY AND BREEZY, WILL WIN BY A LENGTH

"HONEY GIRL." A musical comedy in three acts, based on Henry Blossom's play "Checkers." Book by Edward Clark; music by Albert von Tilzer; lyrics by Neville Flesson. Presented by Sam Harris, at the Cohan and Harris Theatre, Monday evening, April 3, 1920.

### CAST.

Judge Martin.....Peter Lang  
Cynthia.....Rene Riano  
Honora (Honey) Parker.....Edna Bates  
Lucy Martin.....Louise Meyers  
David (Checkers) Graham  
Lynn Overman  
Orville Bryan.....Robert Armstrong  
Timothy (Tip) Smiley  
George McKay  
G. W. Parker.....Dodson Mitchell  
Sol Frankenstein.....William Mortimer  
Carmencita.....Sidonie Espero  
Jim Hayward.....Edmund Elton  
Charles Hawkins.....Mercer Templeton  
Marion Rose.....Cissie Sewell  
Thomas Lyons.....Charlie Yorkshir  
Esther Blake.....Miss Ottilie Ardine

Sam Shannon first obtained the musical comedy rights to Henry Blossom's one-time highly successful melodrama, "Checkers." He called in Al von Tilzer to furnish the tunes, had Eddie Clark, re-vamp the book and commissioned von Tilzer's side partner, Neville Flesson, to dig up the lyrics.

When this was all done and the company engaged and rehearsed, he decided to call the piece "What's the Odds," and so it was known through the early stages of its career.

But things went wrong on the road, and after many lay-offs and twice as many re-vampings, Sam Harris came along, took the piece over, gave it a good dusting, engaged some new people, changed the title to "Honey Girl" and took them all to Boston, where a successful run was put over. Then it was brought to New York and has now taken up its abode in the Cohan and Harris Theatre.

"Honey Girl," which retains much of the original "Checkers" plot, has been elaborately staged and costumed and its three acts, which take place in a sleepy old Southern village, just outside the paddock of the New Orleans race track, and in the interior of the heroine's home, have been effectively mounted. The part of "Checkers" Graham, the young gambler who swears off betting to later make the most important bet of his life in order to win the girl he loves, is effectively played by Lynn Overman. Singing well and dancing gracefully, Edna Bates, as "Honey" Parker, makes an exceedingly pretty and winning heroine.

The biggest hit, however, is registered by George McKay, as "Tip" Smiley, a breezy, slangy race-track tout. Others who contributed to the success of the performance were Louise Meyers, Peter Lang, Rene Riano, William Mortimer and Cissie Sewell.

The outstanding feature is a "Blue Bird" number by Miss Bates, Sidonie Espero, Cissie Sewell and two clever children.





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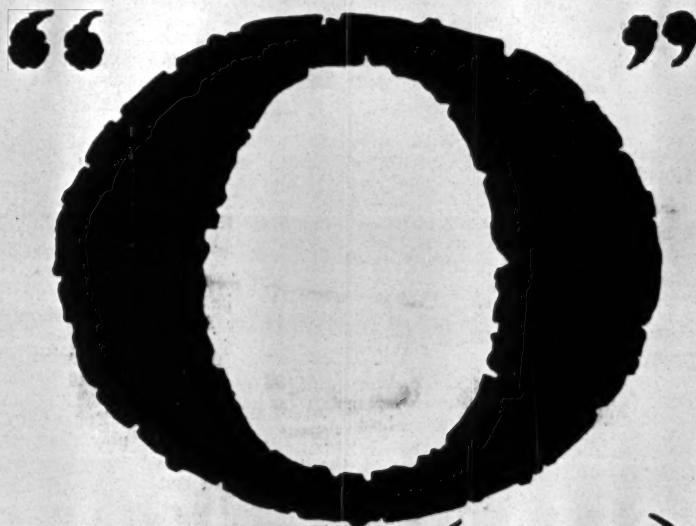
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 Pantages Theatre Building

CHICAGO  
 Grand Opera House Building





Ed. A. Lang sailed for England early this week.

Edythe Baker has been signed for the Ziegfeld Roof.

Pearl Eaton has been signed by the Shuberts for "Page Mr. Cupid."

Cloonan and France go to Norfolk, Va., for the Red Cross shortly.

The Autumn Three opened at Knoxville May 10 with a route to follow.

Bailey and Mack will open with "Oh, Baby," in Patterson on May 19.

Florence Walton, the dancer, will sail for Europe in June to tour Italy.

Hal Ford has been engaged by Joe Weber for a part in "Honeydew."

Lou Shurr has become representative for the Yerkes Orchestras in this city.

Sascha Beaumont has been signed for George White's "Scandals of 1920."

Nellie Breirly is confined to the American Theatrical Hospital, Chicago.

Barney Fagan has completed two new plays, which will be produced shortly.

Kaffir Stanly opened at the Avenue B last Monday and has a route to follow.

Eleanor Henry and Florence Earl have been added to the cast of "High and Dry."

Kate Koon, actress, was married to B. T. Storrs, in Plymouth, N. Y., last week.

Al Grossman was operated on for a paralyzed chord in his throat on Monday.

Ed Hill is mourning the loss of his father, who died in Los Angeles last week.

Fay Marbe is sending a percentage of her salary every week to the Actors' Fund.

Max Hirsch is general representative for the newly formed Goetzl Productions.

Tom Nawn and Company have opened on the Loew time for a trip to the coast.

Belle West, of West and Fountain, has fully recovered from a serious operation.

Pearl Eaton has been engaged by the Shuberts for a part in "Page Mr. Cupid."

Athalie D'Aures, sharp shooter, has fully recovered from a recent indisposition.

The Powell Troupe of wire walkers have been booked for 117 weeks of independent time.

Edmund Elton was added to the cast of "Honey Girl" last Monday, the opening night.

Marilyn Miller is to be starred by Flo Ziegfeld in a new musical comedy next season.

Joe Williams opened at the Venetian Gardens, Winnipeg, last Monday, for Harry Yerkes.

Billy K. Wells, left the bill at the Proctor house in Newark last week, due to illness.

Mrs. Walter Meekin, wife of a Chicago booking agent, recently underwent an operation.

Alexander Woolcott, dramatic critic of the New York Times, sailed for London last week.

Dainty Marie has served notice on the Sells-Floto show and is returning to vaudeville.

Professor M. Herman has been signed with the Stevens Brothers Model Exposition shows.

## ABOUT YOU! AND YOU!! AND YOU!!!

Joe Hardman will do James Thornton's monologue over the small time, with Jim's permission.

Bill and Gordon Dooley sailed last week for London, where they will appear in the Hippodrome.

Vivienne Oakland has been added to the cast of "Betty Be Good" at the Casino Theatre.

William Glasscock, of the Four Leons, is suing his wife, Etta, for divorce, charging desertion.

H. E. "Doc" Weaver has succeeded A. C. Robertson as manager of the Henry Miller Theatre.

Nellie Nichols is the author of "Detained," a playlet being produced by Rosalie Stewart.

Peter Burns is producing a musical revue for the theatre in Luna Park called "The Ouija Girls."

Harry Le Clair, who recently underwent a serious operation, is doing nicely at his home in Brooklyn.

Francis Elliot was called from Chicago to New York last week due to the illness of his aged mother.

Ethel Sales heads the cast of "A Glimpse of the Orient," a Hodgkins and Brown act, now in rehearsal.

Yvonne, known in vaudeville, has undergone a serious operation in the American hospital, Chicago.

Frank Little, brother of George Little, song writer, was last week discharged from a Chicago hospital.

Harry Welsh, of the "Follies of the Day," and Alta Mason, were married last week in New York City.

Donald Duff, formerly with Eva Jefferson in "That Night," is now connected with the Harry Shea office.

Bernard Granville has been engaged by Flo Ziegfeld for an important role in the 1920 version of the "Follies."

Emmett Guilfoill will do the act formerly done by him and Anna Held, with a new partner known as Irveen.

Madlyn Worth has signed with Max Spiegel for next season to again go with his "Social Follies" Company.

Albert McGovern has arrived in New York from the coast, and has been engaged for a new Broadway production.

Gus Lambrecht and Thomas Abbot, electricians at the Strand, have opened a fully equipped barber shop back stage.

Teddy Tappan, a member of the "Gaieties of 1919," after a long illness, has rejoined her company in St. Louis.

Sammy White, of Clayton and White, has been engaged to stage the dance numbers for Shubert's "Gaieties of 1920."

Paul Porter and Alice Sullivan have returned to the cast of "My Tulip Girl." De Leon and Davies have withdrawn.

Mabel Garrison, Sophie Braslau, Reinald Werrenrath and Lambert Murphy, concert singers, sailed for England last week.

Mrs. Helen Bedini is no longer connected with the Bestry-Bedini office, Harry Bestry having taken over the entire business.

Arthur Rigby opens on the Loew Western time May 10th at Minneapolis, the route having been arranged by Billy Atwell.

Emma Trentini sailed June 23 for a vacation trip to her home in Italy, returning in August to rehearse for a new Shubert show.

Grace Ayers and Brother opened at the Bijou Theatre, Battle Creek, Michigan, Monday, for a tour of the Buterfield time.

Scamp and Scamp, Cole and LaFrance and Gertrude Van Deinsl will feature this week's bill at the Starlight Amusement Park.

Windon Spaulding, the English picture artist, is now a naturalized American citizen, having obtained his papers last Saturday.

Bert Bernard, Tom and Dan Barrett and Elsie Bostelle, formerly in burlesque, are now with Gus Hill's "Bringing Up Father."

Williams and Pierce opened at Rochester Monday and were booked to play Philadelphia to follow by James Fitzpatrick.

Kate Pullman, the former burlesquer, opened with "Just a Minute" Company in Pittsburgh and is doing four dances in the show.

Ed. Keough, of Keough and Nelson, is slowly recovering at the Manhattan Hospital, where he has been confined for several weeks.

Jane Manners, formerly of the Washington Square Players, has been engaged to play with the East-West Players this coming season.

Eugene Powers has been engaged to play the title role in "Abraham Lincoln" with the Charles King Stock Company in San Francisco.

George Barrett, who formerly appeared with David Warfield in "The Auctioneer," joined the cast of "\$1,200 a Year" in Baltimore last week.

William M. Malley, the advance agent and business manager for various shows, has recovered and has left the Fendway Hospital, Boston.

Julius Newberg has severed his connections with the Davidow and Le Maire office and has become connected with Marc Klaw's new office.

Hugard's "The Mystery of China" and Everest Raffin's "Monkey Music Hall" have been booked by Richard Pitrot for Luna Park season.

L. Rivinski has been appointed musical director of the Columbia Theatre, San Francisco, succeeding Genar Saldierna, who died recently.

Mona Bruns, who appeared in "Pretty Soft" and "Hobomania," last year, was married to Frank Thomas last fall, it has just become known.

A. B. Conkwright was a witness last week in the suit for divorce which his dancing partner, Agnes Dunne, is bringing against Bruce Bethel.

Vera Deel will shortly make her debut on the vaudeville stage in an act under the direction of Harry Richards, entitled "The Pianologue Girl."

N. E. Thatcher, formerly dramatic editor of *The Times-Picayune*, New Orleans, has been transferred to the business department of the paper.

Joseph Daley, a member of the Howard's Animal Act, has fully recovered from an attack of blood poisoning, brought about by a monkey bite.

Mme. Rhea and Company have been routed for a tour of the W. V. M. A. time by Sam Kahl and opened at the Orpheum, Campaign, Ill., last week.

Mr. and Mrs. Dave O'Dowd, (O'Dowd and La Pierre) had an eleven pound boy born to them at the Good Samaritan Hospital, Cincinnati, on April 23rd.

Joe Santley and Ivy Sawyer will be seen in an annual revue hereafter to be produced by Santley and Hassard Short, and similar to the present Santley-Sawyer act.

Billie Labaselow, a member of the Art Rowland stock company, Detroit, has undergone a successful operation in the American Theatrical Hospital, Chicago.

Willie Smith broke in a new act written by Irving Beebo and Al Wilson at Loew's American Theatre last week. He has been booked for thirty weeks on the Loew time.

Rose L. Kaplan and Cecil Sattler, both of whom are employed in the auditing department of the B. S. Moss executive offices, announced their engagement last week.

Billy Grossman, a member of the "Hiland" act, has been discharged from the American Theatrical Hospital and has rejoined his act, now playing the Orpheum circuit.

Bess Cook and a female quartet are being rehearsed by Fred Ardath and Bob Albright for a new revue that Pantages will produce at his Broadway theatre, Los Angeles.

William Pinkham and P. Dodd Ackerman have formed a partnership to do vaudeville producing and will put on an act called "Getting Soused," by Frances Nordstrom.

Vernon Stiles had \$740 stolen from his dressing room at the Orpheum, New Orleans, last week. The money was stolen at matinee time and returned before the night show.

Lou Oberworth, manager of the "Best Show in Town," which closed in Rochester, N. Y., last Saturday, has gone to his home in Keansburgh, N. J., where he will spend the Summer.

Overholt and Young opened on the Poli time at New Haven last Monday and go to Worcester for the last half. They have a new act, entitled "Special Delivery," rewritten by George Kershaw.

The Columbia Saxophone Sextette, which has just completed a sixteen-week tour of the country for the Phonograph Company, opens May 20 for sixteen weeks at the Blue Bird Cafe, Montreal.

Harry Brooks and Company have closed their three act "The Old Minstrel Man" and have a two-act in rehearsal entitled "The Road to Waterville," written by Brooks and booked by Claude Bostock.

The Sandwinis, a German acrobatic act, has been admitted into this country by special permission of the State department and opens this week in Philadelphia with the Barnum and Bailey-Ringling Brothers Show.

Fallon, of Fallon and Brown, is to do a double act next season with Margie Shirley, his wife, one of the Shirley sisters. Brown is going into the dance hall business in Detroit and Rita Shirley will enter the picture field.

Helen Scherr, who has been connected with the N. V. A. continuously for three years, left last Saturday. She will be married May 18 to Sol. Henry, a non-professional, and spend her honeymoon at Greenfield, Mass.

James A. Bliss has signed for ten weeks with Sherman Brown at the Davidson Theatre, Milwaukee, opening June 7th, in "Polly With a Past." He will spend May with Mrs. Bliss and his daughter Marguerite in Zanesville, O.



## B. F. KEITH VAUD.

## NEW YORK CITY

Riverside—Royal Gascogne—Blonore & Williams—Lady Tuen Mel—Leon Varvara—Rigoletto Bros.—Maud Muller Revue—Jack Norworth—Janet Adair.

Colonial—Joe Bennett—Mr. & Mrs. G. Wild—P. & M. Britton—\$5,000 a Year—Chinese Jazz Trio—Lee Children—Belle Baker—Gordon & Ford. Alhambra—Geo. Kelley & Co.—Sylvia Clark—Kelley & Pollock—Hobson & Beatty—Harry Carroll Co.—Mijares—Enos Frazere—J. C. Morton & Co.

Royal—Santos & Hayes—Rae Samuels—Bert Errol—Mrs. Gene Hughes—Dostan—The Brants.

## BROOKLYN, N. Y.

Bushwick—Maria Lo & Co.—Grace Huff & Co.—Eddie Borden—Rockwell & Fox. Orpheum—Jack LeVier—Sam Liebert Co.—Venita Gould—Tracey & McBride—Harry Hines—Clifford & Willis.

## BUFFALO

Shea's—Powers & Wallace—Geo. McFarland—Reynolds & Don—Frances Kennedy—Bert Howard—Lord & Fuller—B. Morgan & Co.—Toto.

## BOSTON

Keith's—Sameya—Hallens & Hunter—Daisy Nellis—Sol. Ward & Co.—J. Small & Sister—Helen Keller—F. Wilcox & Co.—Gallagher & Mart.

## BALTIMORE

Maryland—Creole Fashion Plate—Doree's Opera—Burns Bros.—Dugan & Ray—Recreades—Sybil Vane—Lorenberg Sisters—Lew Dockstader.

## CLEVELAND

Hippodrome—Wheeler Trio—Dillon & Parker—Bronson & Baldwin—Gruber's Animals—Harry Delf—Emma Trentini—Ryan & Ryan.

## CINCINNATI

Keith's—Ed Janis Revue—Wallace Galvin—The Seabacks.

## GRAND RAPIDS

Empress—Shaw & Campbell—Margaret Young—Holman Bros.—Beeman & Grace.

## DETROIT

Temple—Leon Errol & Co.—J. & E. Mitchell—Al Jerome—Walter Weems—Margaret Padula—J. Horlick & Saramp—Largay & Snee—Murphy & White.

## ERIE

Colonial—Eddie Ross—Winter Garden Girls—Watson's Dogs—Harvey & Caryl.

## HAMILTON

Lyric—Pedestrianism—Pistil & Johnson—Leach Wallin 3—Frank Markley.

## INDIANAPOLIS

Keith's—Reed & Tucker—Francis Renault—Warren & Mabel—A. Sullivan & Co.—Alice DeGarmo—Ivan Bankhoff Co.

## LOWELL

Keith's—Nelson & Bally—Roode & Francis—Ben Smith—Carson & Willard—Mollie Fuller & Co.—Waiman & Berry—Stevens & Lovejoy.

## MONTREAL

Princess—Dalton & Craig—Not Yet, Marie—Edie Foyer—Claudia Coleman.

## PORTLAND

Keith's—Dorothy Brenner—Masters & Kraft—In the Dark—Casting Campbells—Kharum—The Gerald.

## PITTSBURGH

Davis—Jones & Greenlee—Harry Fox & Co.—Stone & Kallaz—Dainty Marie—Marie Cahill—Fall of Eve—Libonati.

## PHILADELPHIA

Keith's—Olsen & Johnson—Crawford & Brod.—Padrina's Baboons—Grey & Old Rose—Hawthorne & Cook—Briscoe & Raub—Santley & Sawyer—Wm. Brack & Co.—The McIntyres.

## ROCHESTER

Temple—Kane, Morey & Moor—Herbert Clifton—McClellan & Carson—Otto & Sheridan—Baggerd Edge—Moss & Frye—Selbini & Grovlin—H. & A. Seymour.

## SYRACUSE

Crescent—Mosconi Bros.—Ruth Budd—Gibson & Connell—Frank Brown—C. & M. Dunbar—Fulton & Mack.

## TORONTO

Shea's—Holmes & LeVere—McMahon & Chap.—Chas. Wilson—The Faynes—McFarlane Sisters—Johnson, Baker & Co.—Wm. Seabury & Co.—Rose Clare.

## WASHINGTON

Keith's—Everests Monkeys—Vinyl Daly—Barbette—Gordon & Wilson—Julius Tannen—Lyndell & Macey—F. Pritchard & Co.—Mulken & Francis.

## ORPHEUM CIRCUIT

## CHICAGO, ILL.

Palace—Wellington Cross & Co.—Josephine & Hennings—Allen Bronson—Swor Brothers—Kranz & La Salle—Amoros Sisters—A Miniature Revue—Marconi & Fitzgibbon—El Rey Sisters.

State Lake—Henry Santry & Band—Chas. Grapevin Co.—Bert Fitzgibbon—Fay Courtney—Ward & Van—"On the Mississippi"—Cameron & Kennedy—McCormick & Irving—Paul Levan & Miller.

Majestic—Gitz-Rice & Forde—Thos. Shea Co.—A Rainbow Cocktail—Bert Baker & Co.—Swift & Kelley—Frisco—Gordon's Circus—Harry Rose—Regay & Lorraine Sisters.

## GALGARY &amp; VICTORIA

Orpheum—"Last Night"—Nellie Nichols—A Touch in Time—Rose & Moon—Bert Hanlon.

## DENVER

Orpheum—Rita Marlonorch—"And Son"—4 Marx Bros. Co.—Mirano Bros.—Sandy Shaw—Chas. Howard Co.

## DES MOINES

Orpheum—Dresser & Gardner—Le Maire Hays Co.—Ames & Winthrop—Bartholdi's Birds—Novelty Clintons—Green & Blyler.

## DULUTH

Orpheum—Little Cottage—Fixing the Furnace—Eary & Eary—Paul Conchas Jr. Co.—Spencer & Williams.

## KANSAS CITY

Orpheum—Emma Carus Co.—Sarah Padden Co.—Avey & O'Neil—Basil Lynn & Co.—Byrnes & Gehan—Lucas & Inez—Whirl of Variety.

## LOS ANGELES

Orpheum—Ye Song Shop—Ryan & Lee—Gene Greene—Wilbur Mack Co.—Cooper & Ricardo—3 Stewart Sisters—Frank Wilson—Mme. Petrova.

## LIMCOLN

Orpheum—Berk & Sawin—Bostock's Riding School—John B. Hymer Co.—Shelton Brooks & Geo.—Ashley & Dietrich—Ben K. Benny—La Mont Trio.

VAUDEVILLE BILLS  
For Next Week

## MINNEAPOLIS

Orpheum—Jos. Howard's Revue—Kinney & Corinne—Nan Gray—Morgan & Gates—For Pitt's Sake.

## MILWAUKEE, WIS.

Palace—Leona La Mar—"Every Sailor"—Harry Johnson—Nora Norlie—Leo Zarrell & Co.—Angel & Fuller—Ray Duo.

Majestic—The Four Mortons—Ryan & Orlob—Grace Nelson—Kramer & Boyle—Walter Flahter & Co.—Baraban & Grohs—Adler & Dunbar—Mang & Snyder.

## OMAHA

Orpheum—Wm. Rock & Girls—Lane & Moran—Ching Ling Hee Troupe—O'Donnell & Blair—Murray Girls—Hughes' Musical Duo—Alexander Kids.

## OAKLAND

Orpheum—Vie Quinn & Co.—William Cutty—Rinaldo Bros.—Demarest & Doll—Newhoff & Phelps—Nestor & Vincent.

## PORTLAND

Orpheum—Cressy & Dayne—Blossom Seeley & Co.—Will M. Cressy—Duval & Symonds—Orville Stamm—De Witt Young & Sister—Jennie Middleton.

## SIOUX CITY

Orpheum—Elsa Ryan Co.—Lightners Sisters & Alex.—Billy Shaw's Revue—Ben K. Benny—Ashley & Dietrich—John B. Hymer Co.—Berk & Sawin—Bostock's Riding School.

## SACRAMENTO &amp; FRESNO

Orpheum—Ye Song Shop—Homer Miles Co.—Polly Oz & Chlck—The Rosalres—Wm. Cutty—Pope & Umo.

## SAN FRANCISCO

Orpheum—Sylvester Schaffer—Florence Tempest Co.—Anthony & Rogers—Claire Forbes—Herbert & Dare—Milt Collins—Myers & Noon—"Flashes."

## ST. LOUIS, MO.

Rialto—Johnny Ford & Girls—Glenn & Jenkins—The Century Serenaders—The Dancing Kennedys—Grace May—Broslus & Brown.

Orpheum—Valeska Suratt & Co.—Ruth Royce—Irving Fisher—Phil Baker—The Honey Boys—Dippy Diers & Co.—Leipzig—The Le Volos.

## ST. PAUL

Orpheum—Kiss Me—Chic Sale—Ed. Morton—Chong & Moey—Ryan & Orlob.

## SALT LAKE

Orpheum—Ethel Clifton Co.—Nitta Jo—Brent Hayes—Montgomery & Allen—Helene Davis—Samsted & Marion.

## SEATTLE

Orpheum—Mason & Keeler Co.—Henri Scott—Beth Berri Co.—Ned Norworth Co.—2 Rosellas—Rudloff—Stewart & Mercer.

## VANCOUVER

Orpheum—Bothwell Browne & Co.—Lloyd & Crouch—Fox & Ingraham—Anderson & Burt—Texas & Walker.

## WINNIPEG

Orpheum—Alexander Carr Co.—Josie Heather Co.—Melody Garden—Pincer & Douglas—Merlin—La Zier Worth Co.

## W. V. M. A.

## CHICAGO, ILL.

American (First Half)—Pretty Soft—Edith Clifford & Co. (Last Half)—Venetian Gypsies. Logan Square (First Half)—Rex—Haddon & Norman—Farrell, Taylor & Co.—Rosa King Trio. (Last Half)—Robison & Penny—Mr. & Mrs. Mel Burns—Ambler Bros.

Kedzie (First Half)—Villani & Villani—Chas. Mack & Co.—Blanche & Jimmy Creighton—Worth Way Ten Four—Steed's Septette. (Last Half)—Walter Baker & Co.—Mason & Cole—Will J. Ward & Girls—Allen & Lyman—Francis Renan—Karl Emmy's Pets.

Lincoln Hippodrome (First Half)—Thirty Pink Toes. (Last Half)—Just For Instance—Edith Clifford & Co.

Chateau (First Half)—Lew Huff—Weller, O'Donnell & Westfield—Will Mahoney—Karl Emmy's Pets. (Last Half)—Thelma—Worth Way Ten Four—Mack & Earl—Blanche & Jimmy Creighton—Pink's Mules.

Empress (First Half)—Eddie & Howard—Thelma—Robison & Penny—Stephens & Hollister—Hall & Shapiro—Pink's Mules. (Last Half)—Rex—Weller O'Donnell & Westfield—Jack George Duo—Harry Conley & Naomi Gray—Will Mahoney—Rising Generation.

## ABERDEEN, S. D.

Orpheum (Last Half)—Davis & Oldsmith—Norton & Nickells—Menke Sisters—Three Belmonts.

## BELLEVILLE

Washington (First Half)—Robbie Gordon—Geo. Wilson—Dunbar & Turner. (Last Half)—Bell & Eva—Mitchell & Mitch—Alex. Melford & Co.

## BRANDON, MAN.

Willis—Fad and Fancy—Frances Scott & Co.—George S. Hall—Monahan Minstrel Trio.

## CHAMPAIGN

Orpheum (First Half)—Monroe Bros.—Bennington & Scott—Gaylord & Geron—Lewis & Norton—Color Gems. (Last Half)—Bentley & Walsh—Lillian Watson—The Cameos—Ash & Hyams—Ballot Trio.

## DAVENPORT

Columbia (First Half)—Duke & Duchess—Newell & Most—Five American Girls—Stan Stanley—McRae & Clegg. (Last Half)—Williams & Taylor—Ernest Evans & Girls—Stan Stanley—Ergottl & Lilliputians.

## DES MOINES, IOWA

Empress (First Half)—Reo & Helmar—Hammond & Moody—Bert Cowdry—Moore & Shy. (Last Half)—Mahoney & Auburn—Mahoney & Rogers—Five American Girls—Lawrence Johnston.

## E. ST. LOUIS

Erber's (First Half)—Paul Armstrong & Co.—Mitchell & Mitch—Stein & Jackson—Schepp's Circus. (Last Half)—Frank & Gracia De Mont—Geo. Wilson—Page & Gray.

## FARGO, N. D.

Grand (First Half)—Davis & Oldsmith—Norton & Nickells—Menke Sisters—Three Belmonts.

(Last Half)—Marko—Kesterson Bros.—Murray & Popkova—Bentro Brothers.

## FREMONT, NEB.

Wall (Last Half)—Joe La Vetta—Billy & Babe Grove—Kelley & Day—Two Edwards.

## GRAND ISLAND, NEB.

Majestic (Last Half)—Campbell & Starr—Zano—Arthur Demming's Minstrels.

## KENOSHA

Virginian (First Half)—Russell & Hays—Mr. & Mrs. Mel Burn. (Last Half)—Taketa & Kawana—Bays & Speck—Haddon & Norman—Billy Broad—Rosa King Trio.

## KANSAS CITY, MO.

Globe (First Half)—Sam K. Naomi—Temple Four. (Last Half)—Morton Brothers—Bert Cowdry—Lyn Weston & Lynn.

## LINCOLN, NEB.

Liberty (First Half)—Three Lees—Lyn Weston & Lynn—Four Harmony Kings. (Last Half)—George & Vail—Hammond & Moody—Luray, Bennett & Co.—Howard & Fields.

## GRAND FORKS, N. D.

Orpheum (First Half)—Marko—Kesterson Bros.—Murray & Popkova—Bento Bros. (Last Half)—Harrison & Holloway—Bessie Babb.

## ROCKFORD

Palace—La France Bros.—Bill Robinson—Ernest Evans & Girls.

## RACINE

Rialto—Astoria Trio—Bays & Speck—Let's Go—Mason & Cole. (Last Half)—Hall & Shapiro—Jim McWilliams—Russell & Hays.

## SOUTH BEND

Orpheum (First Half)—Garry Owen & Co.—Venetian Gypsies—Jimmy Savo & Co.—Taketa & Kawana. (Last Half)—Patty Reat & Bro.—Grace De Winters—The Honeymoon—Harry Cooper.

## ST. LOUIS MO.

Columbia (First Half)—Billie La Vall—Frank & Gracia De Mont—Page & Gray—Three Milford. (Last Half)—Paul Armstrong & Co.—Nalo & Rizzo—Elise Schuyler & Co.—Millard Bros.

Skydome (First Half)—Chas. Edwards' Trio—Gibson & Barnett—Frank Ward. (Last Half)—White Bros.—Three White Kuhns.

## SPRINGFIELD

Majestic (First Half)—E. T. Alexander—Williams & Taylor—Ray & Emma Dean—Wyatt's Lads & Lassies—Ash & Hyams—Ergottl & Lilliputians. (Last Half)—McRae & Clegg—Bennington & Scott—The Rials—Gaylord & Harron—Lewis & Norton—Color Gems.

## SIOUX FALLS, S. D.

Orpheum (First Half)—D. Stephen Hall. (Last Half)—Nord & North—Grindell & Esther—Fred Lewis—Lamont Trio.

## OMAHA, NEB.

Empress (First Half)—Mahoney & Auburn—George & Vail—Morton Brothers. (Last Half)—Three Lees—Maybelle Phillips.

## TERRE HAUTE

Hippodrome (First Half)—Bentley & Walsh—The Cameos—Saxton & Farrell—The Honeymoon—Harry Cooper—The Rials. (Last Half)—E. T. Alexander—Villani & Villani—Wyatt's Lads & Lassies—Ray & Emma Dean—Thomas Trio.

## WINNIPEG, MAN.

Strand (First Half)—Harrison & Holloway—Bessie Babb. (Last Half)—Janis & Gaffney—Troutner & Hefferman.

## WATERLOO, IOWA

Majestic (First Half)—Nord & North—Stuart Girls—Fred Lewis—Lawrence Johnston. (Last Half)—Violet & Lewis—Lubin & Lewis—Campbell & Starr—Moore & Shy—Ruth Curtis & Jazz.

## LOEW CIRCUIT

## NEW YORK CITY

American (First Half)—Helen Miller—Ackland & Mae—Heras & Preston—"Fashions a la Carte"—Dorothy Herman—Jean Gordon—Players—Harry Welch & Green—Sylvia Mora & Reckless Duo. (Last Half)—Sherman & Rose—Mabel & Johnny Dove—Peggy Brooks—Powder Puff Parlor—Stanley & Lee—Joe Greenwald & Co.—Luckey & Harris—Bart Bros.

Lincoln Sq. (First Half)—Musical Waylands—Jessie Reed—Harry First & Co.—Greenley & Drayton—3 Victors. (Last Half)—4 Cliffords—Verga & Marvin—"Into the Light"—Bobby Henshaw—Sanson & Delilah.

Victoria (First Half)—Fred V. Bowers—Peggy Brooks—Kuma Four. (Last Half)—Casting Lamays—Dorothy Herman—"Love in the Suburbs"—Julian Rose—"Fashions a la Carte."

National (First Half)—Bert Bros.—Lillian Ruby—Grew & Pates—Morey, Senna & Lee—Purcella Girls. (Last Half)—Osaki & Taki—Meyers, Burns & O'Brien—Luba Meroff & Co.—Otto Bros.

Orpheum (First Half)—Ching Foo—Francis & Fox—Baldwin, Blair & Co.—Southe & Tobin—Julian Rose—Tony & George Co. (Last Half)—Tyler & Sinclair—Ethel Keller & Chums—Henderson & Halliday—Jean Sothorn—Dale & Burch—Kuma Four.

Greely Sq. (First Half)—El Vera Sisters—Verga & Marvin—Meyers, Burns & O'Brien—Four Jacks & a Queen—Luckey & Harris—Casting Lamays. (Last Half)—Smith & Bagley—Al B. White—Baldwin, Blair & Co.—Greenley & Drayton—Sylvia Mora & Reckless Duo.

Boulevard (First Half)—Four Cliffords—Willie Smith—Arthur Havel & Co.—Gallerini Sisters—Tillyou & Rogers. (Last Half)—Musical Christies—Francis & Fox—Harry First & Co.—Howard & Craddock—Lucy Gillette & Co.

Ave. B (First Half)—Alfred James—Howard & Craddock—Arthur J. Finn & Co. (Last Half)—Harper & Blanks—Four Jacks & a Queen.

## BROOKLYN, N. Y.

Metropolitan (First Half)—Sutter & Dell—Ethel Keller & Chums—"Love in the Suburbs"—Otto Bros.—"Powder Puff Parlor." (Last Half)—Helen Miller—Fred V. Bowers & Co.—Welsh & Green—Heras & Preston.

De Kalb (First Half)—Tyler & Sinclair—Hen-

derson & Halliday—Luba Meroff & Co.—Dobbs, Clark & Dare—Lucy Gillette & Co. (Last Half)—Ching Foo—Gallerini Sisters—Arthur Havel & Co.—Adrian—Tony George & Co.

Fulton (First Half)—Al B. White—Jean Sothorn—Dale & Burch—Sanson & Delilah. (Last Half)—Sutter & Dell—Ackland & Mae—"State Room No. 10"—Tillyou & Rogers—La Follette & Co.

Palace (First Half)—Octavo—Bernard & Ferris. (Last Half)—Shirley Sisters & Berni—Morey, Senna & Lee.

Warwick (First Half)—Peabody & Carlton—Mr. & Mrs. N. Phillips—Bobby Henshaw—Kitaro Japa. (Last Half)—Jessie Reed—"The New Leader"—Cervo.

## BALTIMORE, MD.

Jonis's Hawaiians—Plantadosi & Walton—Jack Alfred Trio.

## BOSTON

(First Half)—Thomas & Frederick Sisters—Stan & Mae Laurel—L. Wolfe Gilbert & Co.—Romas Troupe. (Last Half)—Stanley—Follis & Leroy—Chisholm & Breen—Gibson & Pollack—Purple Lady Minstrels.

## FALL RIVER

(First Half)—Stanley—Follis & Leroy—Chisholm & Breen—Gibson & Pollack—Purple Lady Minstrels. (Last Half)—Thomas & Frederick Sisters—Stan & Mae Laurel—L. Wolfe Gilbert—Romas Troupe.

## HAMILTON, CANADA

Beth Stone & Co.—Seymour & Jeanette—Ethel Mae Hall & Co.—Marva Rehn—"Nine O'Clock."

## LONDON, CANADA

(First Half)—Cardo & Noll—Clayton & Lennie—Myatic Hanson Trio. (Last Half)—Tid Bits—Joe Whitehead—Montambo & Nap.

## MONTREAL, CANADA

Wilhat Troupe—Allen, Clifford & Barry—Fred Rogers—Fred La Reine.

## NEW ROCHELLE

(First Half)—Leroy & Billy Hart. (Last Half)—Kitaro Japa—Peabody & Carlton—Arthur Havel & Co.

## PROVIDENCE

(First Half)—George Chyo—McConnell & West—Eddie Heron & Co.—Dorothy Wahl—"Cabaret De Luxe." (Last Half)—La Petite Jennie & Co.—Johnson & Parsons—"The Beauty Vender"—Eugene Emmett—The Three Nitos.

## SPRINGFIELD

(First Half)—La Petite Jennie & Co.—Johnson & Parsons—"The Beauty Vender"—Eugene Emmett—The Three Nitos. (Last Half)—George Chyo—McConnell & West—Eddie Heron & Co.—Dorothy Wahl—"Cabaret De Luxe."

## TORONTO, CANADA

Cook, Mortimer & Harvey—Robb & Whitman—Edmunds & Rogers—Frank Stafford & Co.—Davis & Rich—Brown's Musical Revue.

## F. F. PROCTOR CIRCUIT

## NEW YORK CITY

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## VAUDEVILLE BILLS

(Continued from Page 21)

## BINGHAMTON.

(First Half)—Mathieu—Challis &amp; Cortau—Nana. (Last Half)—Monde—Dalton &amp; Craig—Tuck &amp; Claire.

## CHESTER.

(First Half)—Mildred Harris &amp; Co.—Newman &amp; Harris—Brown, Gardner &amp; Barnett—Nick Hufford—Temptation. (Last Half)—Spanish Goldilocks—Helen Collier &amp; Co.—The Lincoln Highwaymen—Joe Laurie &amp; Co.—Pett Troupe.

## CAMDEN.

(First Half)—The Pickfords—Scotty Prevan—Rice &amp; Werner—Bobbe Nelson—McWaters &amp; Tyson. (Last Half)—Amoros &amp; Obey—Wilson &amp; Wilson—Scott Aubrey—Elm City Four—Temptation.

## CANTON.

(First Half)—Marguerite Taylor—Bert Howard—Chaifant Sisters—Leigh DeLacey &amp; Co.—Eddie Ross—White, Black &amp; Useless.

## ELIZABETH.

(First Half)—Curry &amp; Graham—Geo. Drury Hart—The Haunted Violin—Manning, Feeley &amp; Knoll—Tetsuwarl Japs. (Last Half)—Bernard &amp; Sands—Fremont Bonton &amp; Co.—Vine &amp; Temple—Harry Langdon Co.—Three Blighly Girls.

## EASTON.

(First Half)—Betty Bond—McManly, Dinus &amp; DeWolf—Kittner &amp; Reaney—Nine Liberty Girls. (Last Half)—Kurt &amp; Edith Kuhn—The Decorators—Renn &amp; Cavanaugh—Dixon, Bowers &amp; Dixon.

## ELMIRA.

(First Half)—Claire &amp; Atwood—Pit Boy—Hawthorne &amp; Cook—Winifred Gilrairie Co. (Last Half)—Irene Meyers—Hamlin &amp; Mack—Zarrow's Revue.

## GLENS FALLS.

(First Half)—Julia Edwards—Permane &amp; Shelly—Robt. H. Dodge Co.—Peck &amp; McIntyre—Royal Hawaiian Four.

## GLOVERSVILLE.

(First Half)—Frank Brown—Buckridge &amp; Casey—Heir for a Night—Chas. Reilly—Bryants. (Last Half)—Brown's Dogs—Howard &amp; Ross—The Pit Boy—Marguerite Padula—Eckert &amp; Moore—Winifred Gilrairie Co.

## HAZELTON.

(First Half)—Courtney &amp; Barrett—Spanish Goldilocks—Sampson &amp; Douglass—Pett Troupe. (Last Half)—Mowatt &amp; Mullen—Brown, Gardner &amp; Barnett—Tom Gillen—The Chaplins.

## HARRISBURG.

(First Half)—Frank &amp; E. Carmen—Jones &amp; Jones—Joe Bernard &amp; Co.—Klass &amp; Termini—Doree's Opera Logue. (Last Half)—Bakoma—Story &amp; Clark—Kirby, Quinn &amp; Anger—Lawrence Crane &amp; Co.

## ITHACA.

(First Half)—Brown's Dogs—Parker Trio—Hamlin &amp; Mack—Tuck &amp; Claire—Zarrow's Revue. (Last Half)—Mathieu—Challis &amp; Cortau—Hawthorne &amp; Cook—Nana.

## JERSEY CITY.

(First Half)—Corinne Tilton Revue—Adams &amp; Thomas—Cook &amp; Smith—Princess Que Quon—Hall &amp; Brown. (Last Half)—Allen &amp; B. Leiber—Kimberly &amp; Page—Wm. Embs &amp; Co.

## LANCASTER.

(First Half)—Mowatt &amp; Mukken—The Lincoln Highwaymen—Tom Gillen—The Chaplins. (Last Half)—Mildred Harris—Dave Roth—Newman &amp; Harris—Clifford Wayne Trio.

## MONTREAL.

Lynch &amp; Zella—Leach Wallen Trio—Ryan &amp; Ryan—Shee.

## MAINEPORT.

(First Half)—Robert Swan—The Dohertys—Jean Chase Co.—Wallace Galvin—Brower Trio. (Last Half)—Abyssinian Trio—Winter Garden 4—Wolf &amp; Stewart—Hank Brown Co.—Martin &amp; Moore.

## NEWARK.

(First Half)—Hershel Henlere—Harry Langdon Cole—Carter &amp; Buddy—Anderson &amp; Graves—Vanity Fair—Wm. Ebbs &amp; Morok Sisters. (Last Half)—Manon &amp; Co.—Patton &amp; Marks—Sylvia Clark—Burke, Walsh &amp; Nana.

## NEW LONDON.

(First Half)—Howard Nicholas—Hill Quinnell—Harry Garland—Billy Hart &amp; Girls. (Last Half)—Reese &amp; Edwards—Brennan &amp; Murley—Hally &amp; Noble—Submarine F 7.

## NORWICH.

(First Half)—Brennan &amp; Murley—Hally &amp; Noble—Just Suppose. (Last Half)—Rotina &amp; Barretti—Baldwin &amp; Sheldon—Billy Hart &amp; Girls.

## OTTAWA.

Toto—Pedestrianism—Magfys—Pistel &amp; Johnson—Frank Markley.

## PATERSON.

(First Half)—Jack McAuliffe—Dave Ferguson Co.—3 Rundels—Howard &amp; Kelly—Kluting's Animals. (Last Half)—Curry &amp; Graham—Race &amp; Edge—3 Royals—Chin Wha—Grace Wishop &amp; Co.

## PASSAIC.

(First Half)—May &amp; Mack—Harvey &amp; Grace—Creamer, Barton &amp; Sparling—Harry Breen—Three Weber Girls. (Last Half)—Binns &amp; Bert—Harriet Litt—Howard &amp; Kelly—Howell &amp; Gear—Step Lively.

## PAWTUCKET.

(First Half)—Belle Meyers—Keno &amp; Wagner—New Black &amp; White Revue—Two Chums. (Last Half)—Blanchette &amp; Devere—El Cota—New Teacher.

## PITTSBURGH.

(First Half)—Hip Raymond—Davis &amp; Walker—Wm. Morrow &amp; Co.—Jack Joyce—The Parshleys—Winkle &amp; Dean—Lottie Mayer Co.

## PITTSFIELD.

(First Half)—Turner &amp; Grace—Baldwin &amp; Sheldon—Chabot &amp; Tortini—Gates &amp; Finley—Wayne, Folger &amp; Hart. (Last Half)—Howard Nicholas—McCloud &amp; Norman—Bevan &amp; Flint—Ward, Bell &amp; Ward.

## PHILADELPHIA, PA.

Grand Opera House—Nancy Boyer Co.—Rockwell &amp; Fox—McGee &amp; Anita—Over Your Heads—Edna Luby—Hanlon &amp; Clifton.

Wm. Penn (First Half)—Dotson—What Love Will Do—Orth &amp; Cady—Moran &amp; Wise. (Last Half)—John S. Blundy Co.—Sampson &amp; Douglass—Stanley &amp; Burns—Burt Earl &amp; Girl. Keystone—Willie Hale &amp; Bro.—Rome &amp; Wager—Burke &amp; Burke—Sidney Townes—Last Days in School.

Grand St. (First Half)—Clayton—Wilson Aubrey Trio—Ford &amp; Truly. (Last Half)—Clayton—Naynon's Birds—Wilson Aubrey Trio—Three Kuddles.

Girard Ave. (First Half)—John S. Blundy &amp; Co.—Jeanette Childs—Flo Hackett Co.—Bartlett, Smith &amp; Sherry. (Last Half)—Dotson—Orth &amp; Cady—Moran &amp; Wiser. Nixon—Babbett—Joe Laurie &amp; Co.—Mary Haynes Co.—Cook &amp; Vernon.

Broadway (First Half)—Dave Roth—Stanley &amp; Birnes. (Last Half)—Dancing Demons—Reckless Eve—Veronics.

## ALLEGHENY.

Nathan Bros.—Versatile Sextette—Jack Inglis—Fritzi Scheff—Rome &amp; Gaut—Nat Nazarro Co.

## READING.

(First Half)—Nora Jane &amp; Co.—Charlie Sweet—Maryland Singers—Herbert Trio. (Last Half)—The Hurleys—Middleton &amp; Spellmye—Espe &amp; Dutton—Quixey Four—Hackett &amp; Delmar.

## SCRANTON.

(First Half)—Delmar &amp; Kolb—Jack &amp; Noyon—Arthur Terry—Girls' Club. (Last Half)—Larimer &amp; Carberry—Nelson &amp; Bailey—Mabel Berra—Mallen Casey—Frear, Baggot &amp; Frear.

## SCHEENECTADY.

(First Half)—Ladora &amp; Beckman—Sawyer &amp; Finn—Fox &amp; English—Permane &amp; Shelly—Little Cinderella. (Last Half)—Wyoming Trio—Sophie Kassmir &amp; Co.—Mollie Fuller &amp; Co.—Sully &amp; Thornton—Marg. Barton Co.

## SYRACUSE.

Temple (First Half)—Wyoming Trio—Bert &amp; S. Kelton—Sophie Kashmir Co.—Mollie Fuller &amp; Co.—Copes &amp; Hutton—Bully Ho Trio. (Last Half)—La Dora &amp; Beckman—Parker Trio—Fox &amp; English—Tom Sawyer &amp; Finn—Little Cinderella.

## STAMFORD.

(First Half)—John Le Clair—Harriett Litt—Bob &amp; P. Valentine—Step Lively. (Last Half)—May &amp; Mack—Innis &amp; Ryan—Creamer, Barton &amp; Sparling—Three Weber Girls.

## TROY.

(First Half)—Rose Revue—Swor &amp; Westbrook—Bobby Bentley Co.—Jarow—"Trip to Hitland." (Last Half)—Claire &amp; Atwood—Van &amp; Vernon—Hunting &amp; Francis—Ben Bernie—"Trip to Hitland."

## TORONTO.

Maurice &amp; Mora—Pedrick &amp; Devere—3 Dixie Boys—Tid Bits—Eather Trio.

## UTICA.

(First Half)—Bert &amp; L. Walton—Monte—Eleanor &amp; Williams—Eleanor Pierce &amp; Co.—Peck &amp; McIntyre—Monroe &amp; Grant. (Last Half)—Chas. &amp; M. Dunbar—Rowland &amp; Meehan—Buckridge &amp; Casey.

## WILKES-BARRE.

(First Half)—Larimer &amp; Carberry—Nelson &amp; Bailey—Mabel Berra—Mallen Casey—Frear, Baggot &amp; Frear. (Last Half)—Delmar &amp; Kolb—Jack &amp; Noyon—Arthur Terry—Girls' Club.

## YORK.

(First Half)—The Hurleys—Middleton &amp; Spellmye—Espe &amp; Dutton—Quixey Four—Hackett &amp; Delmar. (Last Half)—Nora Jane Co.—Charlie Sweet—Maryland Singers—Herbert Trio.

## PANTAGES CIRCUIT

## WINNIPEG.

Pantages—Ed &amp; May Ernie—McKay's Scotch Revue—Harvey Henie &amp; Grace—Somewhere in France—Jack Reddy—Prince &amp; Bell.

## REGINA, SASK.

Pantages—Miruna Japs—Louise Gilbert—Fred &amp; Katherine Weber—Jan Rubini &amp; Co.—Pearson, Newport &amp; Pearson—Gautier's Toy Shop.

## EDMONTON.

Pantages—Degnon &amp; Clifton—Manning &amp; Lee—Bergiere &amp; Kings—Coakley Dunleavy &amp; Co.—Alice Canning—The Weasel.

## CALGARY.

Pantages—Flying Weavers—Challis &amp; Lambert—Maggie Le Claire &amp; Co.—Senator Murphy—Doree's Celebrities.

## GREAT FALLS &amp; HELENA.

Pantages—Winchell &amp; Green—Dianne Bonnar—Heart of Annie Wood—Harry Van Nessen—Three Melvins—Footlight Revue.

## BUTTE.

Pantages—DeWinters &amp; Rose—Corty &amp; Althoff—Jessie Hayward &amp; Co.—Pete Pinto &amp; Boyle—Long Tack Sam &amp; Co.

## SPOKANE.

Pantages—Simpson &amp; Dean—Rose Valya—Arthur DeVoy &amp; Co.—Basil &amp; Allen—Adonis &amp; Dog—Haberdashery.

## WALLA WALLA &amp; NORTH YAKIMA.

Pantages—Mabel Harper &amp; Co.—Lohse &amp; Spelling—Thunder Mountain—Barry &amp; Leighton—Broadway Echoes.

## SEATTLE.

Pantages—Upside Down Milettes—Del A Phone—Seven Bell Tones—Jennings &amp; Mack—Early &amp; Light—Riding Lloyds.

## VANCOUVER.

Pantages—Fashions de Vogue—Miller &amp; Capman—Pipifax &amp; Paulo—Weaver &amp; Weaver—Oh That Melody.

## VICTORIA.

Pantages—Howard &amp; Helen Savage—Rucker &amp; Winnifred—Laurie Ordway—Prince &amp; Laurie—Four Danubies—You'd Be Surprised.

## TACOMA.

Pantages—Carlitta &amp; Lewis—Abrahams &amp; Johns—Willis Holt Wakefield—Nevis &amp; Gordon—Walters &amp; Walters—His Taking Way.

## PORTLAND.

Pantages—Nelson's Katland—Alexander &amp; Mack—Harry Gerrard &amp; Co.—Walzer Dyer—Japanese Revue.

## TRAVELING.

Pantages—Four Laurels—Henry Frey—College Quintette—Foley &amp; O'Neill—Britt Wood—On the High Seas.

## SAN FRANCISCO.

Pantages—Sterling &amp; Marguerite—J. C. Mack &amp; Co.—Houch &amp; Lavelle—Frank Merrell—Derby.

## ASKS RECEIVER FOR MOROSCO

(Continued from Page 4)

"The defendant has not only lived with Miss Paley at the aforesaid places, but he has taken trips with her to different parts of the United States. He has been with her as far west as Los Angeles, California, from which place, I am informed and believe he brought Miss Paley to New York.

"He has made numerous trips to Atlantic City and Lakewood in the year 1919 in the company of the said Miss Paley, and I am informed and believe that he has made numerous trips to cities in the Middle West in the company of this woman and has everywhere held her out as his wife. Of all the foregoing concerning the said Miss Paley, I am informed and verily believe.

"That attached hereto and made a part hereof, are copies of affidavits as follows:

"William A. Reynolds, verified September 4th, 1919. Julius B. Braum, verified September 4th, 1919. Lesley L. Wadsworth, verified August, 1919. Jack Kennelly, the doorman of No. 44 West Seventy-seventh street, verified August 21, 1919. George Allen, the superintendent of the apartment house, No. 44 West Seventy-seventh street, verified August 22, 1919. Louis Jakab, verified August, 1919.

"That the originals of said affidavits were annexed to and made a part of the papers in an action brought by this plaintiff against this defendant in the Superior Court of the State of California, in and for the County of Los Angeles, and the originals will be submitted to the Court on the argument of this motion.

"The moneys spent on this Selma Paley by the defendant have been taken from the profits of the various productions aforementioned and represent the share of such profits that belong to me and should have been paid to me by the defendant.

"The defendant continues to lavish every luxury upon Miss Paley and continues to maintain her in sumptuous fashion and in this manner wastes and squanders the moneys of this joint venture.

"That the defendant proposes to continue the same and proposes to waste and squander moneys derived from these plays upon this woman.

"That the defendant is insolvent. He has borrowed large sums from various banks throughout the United States, which have not been repaid. Between January 1st, 1920, and February 21st, 1920, defendant obtained additional loans, aggregating \$50,000.

"He carries insurance policies upon his life as follows:

"192,876, Travelers' Insurance Co., \$10,000.  
253,904, Travelers' Insurance Co., \$10,000.  
29,906, Travelers' Insurance Co., \$25,000.  
207,654, Travelers' Insurance Co., \$10,000.  
253,903, Travelers' Insurance Co., \$15,000.  
3,246,473, New York Life Insurance Co., \$5,000.  
12,940, Conservative Life Insurance Co., \$5,000.  
512,762, North Western Life Insurance Co., \$10,000.  
332,481, North Western Life Insurance Co., \$5,000.  
1,920,727, Equitable Life Insurance Co., \$100,000.

"The defendant has borrowed from the respective insurance companies the full loan value of each and every one of these policies and each of said life insurance policies is heavily encumbered, by reason of such loans.

"During the years that the defendant and plaintiff were conducting their joint venture, defendant has taken all proceeds and funds from the joint venture and co-mingled them with his own funds. He has used the moneys of this joint venture to finance and carry on his own enterprises, in which the plaintiff was not interested, so that, in addition to the moneys squandered by him upon Selma Paley, the defendant has wasted the assets of this joint venture, in promoting other enterprises in which the plaintiff was not interested.

"About the end of January, 1920, the defendant placed to the credit of the Little Theatre, in New York City, the sum of \$14,000 and to the credit of the Morosco Theatre, New York City, the sum of \$34,000. The said theatres are among the separate enterprises of the defendant and said sums are taken from the entire receipts of all the enterprises conducted by the defendant, including those in which the plaintiff has a one-half interest.

"The defendant has organized corporations known as Oliver Morosco Company, Inc., and Oliver Morosco Enterprises, Inc., and has diverted to such corporations some of the receipts realized from the said joint enterprises and through such corporations has further diverted these moneys to other purposes of his own.

"In December, 1919, the said Oliver Morosco Company, Inc., paid to F. Underwood the sum of \$5,000 and the sum of \$15,937.50 for the house at Great Neck, Long Island, which defendant purchased for said Selma Paley.

"That unless a receiver is appointed by this Court to forthwith take over the assets of this joint venture and to conserve the same pending the trial herein, and unless the defendant is enjoined from interfering with and disposing of such assets, there is great danger that all the moneys of the aforesaid productions coming into the hands of the defendant, will be dissipated by him.

"That unless a receiver takes charge of these plays, the defendant will sell or otherwise dispose of all the performing rights, the stock rights and the remaining motion picture rights of said plays, and will misappropriate the proceeds therefrom, and thus deprive the plaintiff not only of her share of the profits, but of the property itself. That the property and assets of the said joint venture are within the State of New York.

"That the reason why I have waited until this time for the making of this application, is that a stipulation was entered into between myself and the defendant through our respective attorneys, a copy of which is hereto annexed, and made a part of this affidavit, and marked Exhibit B under which it was stipulated that neither party would take any legal steps pending an attempt to compromise and adjust the controversies existing between the defendant and myself.

"After reasonable efforts to settle had been exhausted, my attorney served upon the defendant a notice as follows:

"April 24, 1920.  
William Klein, Esq.,  
120 Broadway,  
New York City.

Dear Sir: It appears unlikely that settlement can be made of the controversies existing between the above-named parties, Annie T. Morosco elected to terminate the stipulation entered into between the parties through their attorneys on the 29th day of September, 1919; such stipulation shall cease and have no further force or effect ten days from date hereon.

In connection with this matter I wish to inform you that Mr. Morosco has failed to carry out Article '2' of the stipulation, in that he has deducted \$1,000 from the receipts of said theatre and has paid same over without Mrs. Morosco's consent. Our observance of the stipulation until the expiration of said ten days is conditioned upon Mr. Morosco's faithfully carrying out the provisions of Article '8' of such stipulation during such period.

Very truly yours,

NATHAN BURKAN.  
"That the defendant violated such stipulation by appropriating the receipts of the Morosco Theatre, at Los Angeles, California, which moneys were to be paid to me; and I thereupon caused to be served through my attorney, Nathan Burkan, Esq., such notice terminating such stipulation, in pursuance of the provisions contained in such stipulation, with respect to its termination.

"That this application has been made promptly thereafter.  
"That the defendant has duly appeared in this action by William Klein, Esq., his Attorney, and the complaint herein was duly served on said attorney, but the defendant has not answered or demurred to the complaint, and this action is not yet at issue.  
"That the earliest term at which this action may be tried, is the June Term, 1920.  
"That no previous application for this order has been made."

Annexed to Mrs. Morosco's affidavit are individual affidavits of Louis Jakab, Julius B. Braun, William A. Reynolds, Wesley L. Wadsworth, George Allen, and Jack Kennelly, all of whom swear that they are acquainted with Oliver Morosco and have, for the most part, followed him and Selma Paley to various places and know that they are living together as man and wife.

The following alleged stipulation, which Mrs. Morosco claims her attorney entered into with her husband's attorney, at the time a settlement of the actions she brought against her husband in California was contemplated, is also annexed to the affidavits in support of her motion in the Supreme Court here:

EXHIBIT B.  
"IN THE ACTIONS BROUGHT AND NOW PENDING in the Superior Court of Los Angeles County, California, in which Annie T. Morosco Mitchell is plaintiff and her husband, Oliver Morosco Mitchell is defendant, it is hereby STIPULATED:

I.  
"That all proceedings in each and all of said actions shall be stayed, and no further proceedings shall be taken therein, and no other actions or proceedings shall be commenced against said defendant, or affecting him during the continuance of this stipulation.

II.  
"That all of the net proceeds of the Morosco Theatre which have been accumulating since September 1, 1919, shall immediately be paid over to the said plaintiff; that the managers and employees of the Morosco Theatre shall continue to conduct and operate the same in the manner that it has always been operated, and Mr. Schroeder, the Auditor, shall, as he has been accustomed to do, collect the earnings and receipts of said theatre, and shall, in the usual manner, pay out the necessary and customary expenses and charges for the operation of said theatre; and shall, weekly during the continuance of this stipulation, pay over the net proceeds to the said plaintiff, or her order, and shall also pay to her the allowance and her household or living bills as the same were paid over and distributed.  
(Continued on page 27.)



# GEO. A. CLARK

Back on the COLUMBIA CIRCUIT. Featured with IRONS and CLAMAGE "TOWN SCANDAL." A brand new show, produced and staged by GEO. A. CLARK and ARTHUR CLAMAGE. Thanks for other kind offers.

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PICTURES

### MICKY MARKWOOD

Featured  
in Sunshine  
Comedies

TOURING NOW  
WITH THE  
STAR AND GARTER SHOW

### ELOISE MATTHEWS

MRS. FRANK WIESBERG

TO BE FEATURED  
NEXT SEASON ON  
THE COLUMBIA CIRCUIT

SOUBRETTE  
RE-ENGAGED  
FOR NEXT SEASON

### BETTY PALMER

GIRLS  
GIRLS  
GIRLS

MY FIRST SEASON  
IN BURLESQUE  
RE-ENGAGED FOR  
NEXT SEASON

### CHAS. "TRAMP" McNALLY

BETTER  
WATCH ME  
GIRLS, GIRLS,  
GIRLS CO.

A NEW STRAIGHT  
MAN IN  
BURLESQUE  
SINGS AND DANCES

### O. J. (GENE) POST

WITH THE  
CRACKER JACKS  
MANAGEMENT  
IKE WEBER

KAHN'S  
UNION SQUARE  
INDEFINITELY

### ALLEN FORTH

SIGNED  
FOR NEXT  
SEASON

BARNEY  
GERARD'S  
GIRLS  
DE LOOKS

### CHARLOTTE STARR

THE LITTLE GIRL WITH THE BIG VOICE

DIRECTION  
ROEHM  
AND  
RICHARDS

BONE  
HEADED  
LECTURER

### Dick Lancaster

NEXT SEASON  
HARRY STEFF  
AND HIS  
TID BITS OF 1920  
RAZZLE DAZZLE

### BILLIE KIMES

Soubrette Edmond Hayes Own Show

Management Roehm and Richards

HERE'S  
ME

### SYDNEY HAMILTON

RAZZLE DAZZLE CO.

### ALICE RECTOR

Male Impersonator

With Gus Hill's Mutt and Jeff Show

Exhibition Dancer



## NEW COMEDIAN AT UNION SQUARE IS FAST WORKER

A good laughing entertainment was offered at Kahn's Union Square last week. The show was fast and many bits and numbers were offered that kept a big sized house in good humor.

The first part was called "Widow McCarthy's Party," and had plenty of good situations that were well taken care of by the comedians.

There was no change in the female end of the cast, but a new face to the Square audience was Snitz Moore, who jumped into Fred Cady's place. He is doing a "Dutch" of the Sam Bernard type and they liked him. He is working faster than we have ever seen him go in the past. If he keeps going at the speed he showed last week, he is in for a long stay here, we think.

Kitty Warren danced and laughed her way through the show in her usual way. She is a pleasing young lady to look at and a good worker. She has three numbers

that went over well, "Moonlight on the Swanee River," "Jean," and "Oh, How I Laugh."

Joe Rose is again doing a "Dutch," but of a different style than Moore. He has become very popular at this house. But, there's a few things he does that could be done a bit differently for just as many laughs.

Kitty Madison put her numbers over well and in a pleasing manner. She also was in several scenes that gave her an opportunity to show how she can read lines. This she did nicely, too. She dances gracefully and kicks with either foot.

Little Vera Hennici had numbers that just suited her and got them all over most satisfactorily. Her "A Peach in Georgia," and "Hold Me," were her best. She looked real cute in her dresses and the way she dressed her hair. In fact, her style is an asset to any show.

## BURLESQUE NEWS

(Continued from Page 14 and on 27)

George Walsh did a "light" in the first part excellently and was very amusing. He did "straight" in the burlesque. He is a dandy stock man and knows just how to work so as to get the best work out of a bit.

Gladys Sears, as Mrs. McCarthy, spoke her lines with a good Irish brogue. She also did well in all the scenes she was in, and put her numbers over for fine results. She wore pretty dresses, in addition.

Allen Froth, in the "straight" part, kept the boys going fast and didn't give the comedians an opportunity to slow up, had they wanted to.

The "Marriage Proposal" bit was taken care of by Moore and the Misses Warren and Hennici. The "crying" bit pleased as Moore, Forth and Miss Sears did it.

The "Elephant" bit was amusing as given by Rose, Moore, Walsh, Forth and Miss Madison. It was a little overdone by Rose, however, but he was evidently over anxious

for laughs and did not realize how he was dragging his end at times.

The "duel" bit was well worked up and seemed to please as offered by Moore, Rose, Walsh, Forth, Perry and the Misses Sears, Madison, Warren, Hennici and Jackson.

The "egg" bit was funny as Rose, Moore and Forth did it.

"Off the Reel," the burlesque was called, and it had bits of moving picture scenes that went over successfully.

Kitty Madison, in a singing specialty, offered one number for very good results. She sang it well and it was generously received down near the finale of the show.

The "husband and wife quarrel" bit was put over nicely by Forth, Miss Warren, Moore, Rose and Walsh.

The girls looked well from front. SID.

### OPENS NEXT MONDAY

James E. Coopers "Folly Town" will start its Summer run at the Columbia next Monday.

It will open Friday at the Majestic, Perth Amboy, for two days, to break in.

# MARGIE COATE

Direction MAX SPIEGEL

IKE WEBER, Representative

H. MORRELL

JUVENILE

STRAIGHT

## OSBORN

\$1,000,000 DOLLS

MARGARET

ACROBATIC

SOUBRETTE

## RUTH ROSEMOND

INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21

## BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now With LID LIFTERS

## EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS

# Geo. F. Hayes

## "THE RUBE"

Represented by IKE WEBER

## STARS OF BURLESQUE

SIXTH SEASON  
WITHOUT A  
DAY LAYOFF

BOB

RUTH

## ALEXANDER AND ELMORE

ANOTHER  
SEASON  
WITH THE  
BIG MARCUS SHOW

MY SIXTH  
SEASON WITH  
ABE MARCUS'  
"OH BABY" CO.

## CHAS. ABBATE

DOING COMEDY  
ALSO HAVE ALL  
MUSIC AND LYRICS  
FOR THE NEW SHOW

JUVENILE  
FOURTH SEASON WITH  
ABE MARCUS'  
"OH BABY" CO.

## BILLY DALE

EN ROUTE  
PLAYING  
THE K & E  
TIME

## LILLIAN ISABELLA

MUSICAL SPECIALTY  
SIGHTSEERS

SIGNED FOR COLUMBIA SUMMER  
RUN AND FOR NEXT SEASON

## LEW & PAUL MURDOCK

IN ECCENTRIC STEPS

Dir. ROSALIE STEWART

HAVE YOU READ  
THE CLIPPER LETTER LIST?

## GYPSY MEREDITH & BRO.

STILL RUNNING.

DIR. MORRIS & FEIL



BY  
WILLE SKIDMORE

JANET ADAIR AT PALACE THIS WEEK

BY  
JACK BAXLEY

SINGING THE "ONE" AND "ONLY" BLUES-HIT OF THE DAY

**NEVER LET NO ONE MAN WORRY YOUR MIND**

Two of the Largest Publishers Offered Us "BIG MONEY" for This "WALLOP," But Nothing Stirring

THE NAME SKIDMORE  
STANDS FOR A SONG HIT  
GAIETY THEATRE BLDG.We Got 'em All Where "The Hair Is Short"  
Janet Adair Says:—She Thought "GOOD MAN" Was a Hit, But Oh You—  
"NEVER LET NO ONE MAN"

SKIDMORE MUSIC CO.

{ SUITE 511—GAIETY THEATRE BLDG.  
1547 BROADWAY—NEW YORK, N. Y.WHAT'S THE NAME OF THAT  
PUBLISHER IN GAIETY THEATRE  
THAT WRITES THEM MEAN SONGS?  
—SKIDMORE, OF COURSE—WE HAVE IT!  
UP-TO-THE  
MINUTE  
FOX TROT  
BALLAD HIT.**OVERALLS**BE THE FIRST  
TO PUT THIS  
OVER. IT'S A  
RIOT! FITS  
ANY GOOD ACT.NEW YORK  
145 W. 45th Street**McKINLEY MUSIC CO.**

CHICAGO

Grand Opera House Building

BOOKING MANAGERS—ATTENTION

**Ed. Gallagher & Joe Rolley**

IN A NEW ACT IN ONE, ENTITLED

**"AT PALM BEACH"**JUST TWO WEEKS OLD AND NOW IN THE SHOW WINDOW AT B. F. KEITH'S PALACE THEATRE.  
COME AND SELECT YOUR NEXT TO CLOSING ACT FOR NEXT SEASON. SALESMAN—ALF. T. WILTON.

ALICE McNUTT—Soprano

ENGAGEMENT EXTENDED 3RD WEEK

GENEVIVE FINLAY—Contralto

**THE AMERICAN ARTISTS' QUARTETTE**

Capitol Theatre, Springfield, Mass.

Management Harry A. Truax—c/o Leslie Morosco, office, Gaiety Theatre Building, New York City

WILLIAM WOODS—Tenor

Musical Director—CARLTON KELSEY

HARRY TRUAX—Baritone

The Enticing Oriental Fox Trot - A Beaming Success

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Free Orchestrations In All Keys

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ANNOUNCING

**CHARLES MARCHANT**

Writer of

"KAM-A-KU-RA"—"BLOSSOM"

"IT'S MORE FUN HAVING FUN"

"I FOUND A WORLD OF SUNSHINE IN YOU"

With

The BROADWAY MUSIC CORP. 145 W. 45th St.  
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TEACHING ALL STYLES OF DANCING

**FRANK HENRY**

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DANCING TEAMS COACHED—ACROBATIC DANCING A SPECIALTY

Studio: 249 W. 48th Street, New York Phone Bryant 9765 Res. Phone Col. 4399

Henry and Lizell, now at Reisenwebers, recently closed 38 weeks at Churchills

**DANCING SOLLIE**

Direction Flynn &amp; Kenny

Playing U. B. O. Time



**MONA DESMOND SUES**

Mona Desmond, known in private life as Maud L. Cellabos, and formerly a member of the "Better 'Ole" company, last week brought a \$100,000 breach of promise suit against Clifford R. Hendrix, wealthy clubman, on the eve of the latter's marriage to Miss Eugenia Terry, one of the season's debutantes.

Miss Desmond says she and the defendant became engaged August 10, 1919, at Larchmont, N. Y. She says that he and she then picked out the site for a home at Larchmont. She says the amount to be spent on the home was to be \$125,000.

As set forth in the complaint the reason for the cancellation of the engagement, according to Miss Desmond, is that she "is unable to bear children." The complaint states:

"Plaintiff states that she submitted to a severe surgical operation to defendant's knowledge, and plaintiff specifically states that the defendant alone was responsible."

Miss Desmond was named in 1904 as correspondent in the divorce suit of Edna May against Fred J. Titus. She was formerly the wife of L. Reed Fuller, son of Charles Fuller, a wealthy iron and steel merchant.

**DOING UNIVERSAL PUBLICITY**

Sylvia Cushman, photoplay editor of the Boston Evening Record, is doing publicity for Universal Film Corp.

**ABORN GETS "BROKEN WING"**

Sargent Aborn has acquired the rights to "The Broken Wing," the new play by Paul Dickey and Charles Goddard, which he will produce here in the fall. It recently opened in stock in Cleveland.

**BROWN ELECTED PRESIDENT**

John Brown, head of the Chicago Opera Company and recently connected with the Columbia Phonograph Company, has been elected president of the Winton and Livingston Concert Management Bureau, succeeding Victor C. Winton.

**REHEARSING SHIPMAN PLAY**

A. H. Woods has placed in rehearsal "Tomorrow's Price," a new play by Samuel Shipman and Percival Wilde. The cast includes Taylor Holmes, Felix Krembs, Purnell Pratt, Helen Lackaye, Ann Davis, Tommy Meade, Leonard Doyle, Doris Kelly, Edward Fielding, Raymond Wilson, E. Robert Reed, Horace Beckett, Harry Hanlon, George Lyman and Louise McIntosh.

The piece is scheduled to open in Chicago next Monday.

**COURTNEIDGE TO PRODUCE HERE**

Robert Courtneidge, the English producer, is coming to America shortly to produce "Paddy, the Next Best Thing," in which Peggy O'Neill is starring in London.

**NEEDED THE REAL SCORE**

When "The Little Whopper" opened in London two weeks ago the producers, thinking to save royalty, had one of their own men write a new score for it. The new music, however, was a flop, and the producers cabled Abe Levy last week to rush the original score to London.

**MARIONETTES TO DO SHAKESPEARE**

Maurice Brown and Ellen Van Volkenberg have arranged for the presentation of their marionettes in five matinees and one morning performance weekly of "A Midsummer Night's Dream." This run will not interfere with "Beyond the Horizon."

**BLANEY PLAY COMING IN**

"His Chinese Wife" will open at the Belmont Theatre next Monday, succeeding "The Passion Flower," which closes Saturday. "His Chinese Wife" is produced by Harry and Charles K. Blaney and was on the road for some time under the name of "The Unwanted One." It was written by Forrest Halsey and Clara Beranger and will feature Forrest Winant and Madeline Delmar.

**HAS SHOW FOR ANNA HELD, JR.**

Walter Hast is planning to present Anna Held, Jr., in a musical show next season called "Exit Claudine," adapted from the French.

**PRINCESS, CHICAGO, SCALE DROPS**

CHICAGO, Ill., May 10.—With the arrival of Somerset Maugham's comedy, "Too Many Husbands" at the Princess Theatre, Sunday night marked the inauguration of the Summer scale of prices at that playhouse, nightly prices being \$2.50, with \$3 top the Saturday night prices and \$1.50 for matinees.

**JULIA ARTHUR NOT DEAD**

B. P. Cheney, of Boston, husband of Julia Arthur, the stage star, gave out an announcement last week to the effect that the Julia Arthur who died recently and who was buried from the Campbell Funeral Church, is not his wife, as had been reported. The woman who died was no relative to Miss Arthur and it was merely a coincidence of names.

Miss Arthur is now returning to America from London, after a tour.

**WANTS RECEIVER FOR MOROSCO**

(Continued from Page 23)

charged prior to September 6, 1919; it being understood that the plaintiff will not incur any living or household bills except those reasonably necessary for her maintenance.

"That in the operation of said theatre the defendant will not, by the withdrawal of plays or cancellation of contracts for plays, or the discharge of any actors or employees, or by any other act, in any manner affect the said theatre during the continuance of this stipulation.

**III.**

"That Mr. Burkan, one of the attorneys for plaintiff, upon his return to New York City, will enter into negotiations with Mr. Klein, one of the attorneys for the defendant, and both shall in good faith endeavor to compromise and adjust the various claims and differences involved in said action, and any other claims between the said parties, and this stipulation shall continue until such reasonable effort is so made to compromise and adjust said matters; but it is agreed that if any time after November 1, 1919, it appears unlikely that settlement can be made, either party hereto may terminate this stipulation upon giving notice to the other through his or her attorneys, and this stipulation shall cease and have no further force or effect ten (10) days after the service of such notice.

**IV.**

"It is expressly agreed that this stipulation shall not be filed in any of said actions, nor shall it be in any manner deemed an appearance by said defendant in any of said actions, and if this stipulation should inadvertently or otherwise be filed in either of said actions, it shall thereby become void and of no further force or effect.

Dated: September 29, 1919.

(Signed)

NATHAN BURKAN,  
Attorney for said Plaintiff.

(Signed)

WILLIAM KLEIN,  
Attorney for said Defendant, Oliver Morosco.

Following the action filed a week ago last Friday by Mrs. Morosco, through

Nathan Burkan, in which she sought and obtained an attachment from Justice McAvoy in the Supreme Court against all of her husband's property here, attorneys representing the respective litigants, including Charles Tuttle, engaged by William Klein as associate counsels for Morosco, met for a conference before Justice McAvoy sitting at the Bar Association.

The judge was asked by Morosco's attorneys to vacate the attachments issued the previous day, which the sheriff had executed, it being pointed out that the \$1,000 bond given by Mrs. Morosco was inadequate; that, if "Mama's Affair," which was under attachment, was not permitted to leave New York to fulfill its engagements on the road, its tie-up here would cause Morosco a great monetary loss.

Nathan Burkan informed the judge that an increase of the bond to \$25,000 would be perfectly satisfactory to him and Mrs. Morosco. The judge stated that he would continue the attachments if the latter bond was filed.

However, after considerable bickering, it was finally agreed by Mr. Burkan that the show be allowed to proceed, all of the other attachments be vacated and Morosco be allowed to conduct his theatrical affairs, but not before a stipulation had been agreed upon before Justice McAvoy that all moneys taken in by Morosco from his enterprises, above actual expenses, be deposited as security with the Colonial Trust Company. This is now being done by Morosco, it was learned, the trust company to hold the money in escrow until the suit brought by Mrs. Morosco is finally adjudicated. That is how the attachments came to be nullified.

**BURLESQUE NEWS**

(Continued from Page 25)

**PERANNO HEADS I. A. T. S. E. LOCAL**

Billy Peranno was elected president of Local 4 of the I. A. T. S. E. at the last meeting and took office last Wednesday. He is property man of the Empire, Brooklyn.

**RIALTO, POUGHKEEPSIE, BURNS**

POUGHKEEPSIE, N. Y., May 10.—A new theatre is to be built to replace the Rialto which burned down last Tuesday. The new house, which will be under the management of George Cohen, will be ready for the opening of the season and will play American wheel shows.

The burning of the theatre caused Mollie Williams' show to lay off three days, after she had arrived here from Newburgh, which splits with this city. Both this city and Newburgh will transfer from the Columbia to the American next season.

**JORDAN SIGNS CONTRACT**

Ed. Jordan, of the Lew Kelly Show, has signed a contract with Jacobs and Jermon, commencing next season.

**CARPENTER TO MARRY**

Howard J. S. Thomas, carpenter of the Sam Howe show, and Louise Healey, of the same company, are to be married at the bride's home in Boston in July. They are both re-engaged to go back with Howe again next season.

**MRS. BRYANT RECOVERING**

Mrs. Harry C. Bryant is recovering from an operation performed by Professor Baldwin at the Huntington Hospital recently.

**CLUB HAS NEW STEWARD**

William Jennings has succeeded Tom Ward as steward of the Burlesque Club. Jennings was formerly of the vaudeville team of Webb and Jennings.

**REEVES SIGNS SHEAN**

Al Reeves signed Al Shean last week as the principal comedian next season with his "Joy Bells."

**KRAUSE NAMES SHOW**

The name of Dave Krause's show on the American Circuit next season will be Dave Krause's "Kandy Kids," with Lena Daly. Krause is now engaging his cast for the show.

Fertig and Dunn have notified him that they are to retire from show business at the end of the current season to go into the commercial business, and, therefore, have cancelled their contract. Krause says that he holds a non-cancellation contract with this team for next season and, should they decide to return to burlesque he will hold them to this contract.

**MINSKY BROTHERS  
NATIONAL WINTER GARDEN**

2nd Ave. & Houston St., N. Y. C.

FOR STOCK MUSICAL BURLESQUE

52 WEEKS IN NEW YORK CITY

Now Casting for

3 COMEDIANS 1 INGENUE 3 SOUBRETTES  
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If You Are Good Write Your Own Salary Ticket

**Chorus Girls Wanted Now**

SALARY FOR \$30.00 AND UP  
NEXT SEASON

WRITE—CALL—  
WIRE—AT ONCE

BILLY MINSKY

**HARPER & BLANKS**

IN

**PEP, GINGER & JAZ**

DIRECTION HORWITZ & KRAUS.

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**GEO. ADAMS**

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Offers Solicited. Address CLIPPER

**READ THE CLIPPER LETTER LIST**

MY TENTH  
SEASON, AND  
AGAIN FEATURED  
AND PRINCIPAL COMEDIAN

**MIKE SACKS**

"OH BABY" COMPANY.  
THANKS FOR OTHER  
OFFERS. REGARDS TO  
ALL MY FRIENDS.



# Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

MR. GEO. CHOOS Presents

## Eddie Vogt

In "THE LOVE SHOP"

## DRISCOLL & WESTCOTT

IN SONGS AND COMEDY

DIRECTION—JACK POTSDAM

## UNQARO ROMANY ?

IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

## HARRY BENDER & BLUM AL

"MASTER ATHLETES"

Direction—HORWITZ & KRAUS

## BOB Ward Bros. AL

"BERTIE AND ARCHIE"

## WEBER, TAYLOR & JOSLYN

THREE ACES OF SONG

## DANCING HUMPHREYS

DIRECTOR H. BURTON

U. B. O

## THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

## ARTHUR NASON & FAIRFAX ANNA

SINGING, TALKING AND DANCING

Direction TOM JONES

Mrs. Geo. Primrose

PRESENTS

## Geo. Primrose Minstrels

TYPIFYING GENUINE MINSTRELSY

## AL HAIG and LaVERE EARL

"TWO FRIENDS THAT CAN'T GET ALONG"

BOOKED SOLID

## NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

### FOX AND MAYO

Theatre—Proctor's 125th St.

Style—Singing and Talking.

Time—Twenty minutes.

Setting—One and two.

These boys have a novelty opening in one with a stage hand playing the part of one of the members of the team although he does not say a word. The monologue, with its attendant business, was good for laughs. Going to "two," a piano is disclosed, over the top of which a hat is seen and a ballad from a supposed woman is rendered in good falsetto. A man then comes out from behind the piano.

A couple of published numbers are then put over in good style and the high falsetto notes at the finish were true, well taken and brought a hand. They encored with a Chinese number that sent them over very big.

Following the second ballad, the act seemed to drag a little. The running time might be cut by speeding up; sixteen to eighteen minutes, including the encore, would be better. The act might see that the stagehand has his hands washed and shoes shined for, even if he does not make-up, the illusion would be heightened thereby.—H. W. M.

### ADAMS AND ADAMS

Theatre—Proctor's 125th St.

Style—Instrumental and Singing.

Time—Twelve minutes.

Setting—In one.

Two young men, attired in green coats and white flannels, offer a routine which needs a lot of revising. They open with both playing the saxophone, and could improve this part by getting a number that is newer and one which has not been played to death. They should dispense with the red spot, which does not aid a jazz number very much.

Following a song and dance by one, poorly sung and poorly delivered, the other rendered a published number on the "sweet potato" whistle.

Both closed with a number of songs which they sang too low to get the best results. The singing finish lacks strength and a closing with the saxophones, using a snappy number, would be much better. At best, they can only qualify for small time.—G. J. H.

### HAMILTON AND ROSSEN

Theatre—Proctor's 125th St.

Style—Talking, Singing, Dancing.

Time—Fourteen minutes.

Setting—In two (Special).

This team uses a special set showing a country scene, supposed to be in Scotland. The man is supposed to be an aviator and the girl a Scotch lassie. They open with some talk containing old lines and old bits and go on with the act in the same manner, showing nothing new in their entire routine.

The girl then delivers a few numbers vocally, in a voice that could be much better, but shows some light work in what little dancing she does. She seems to have ability in that line, and, if she has, more dancing and less singing would be of material aid to the act. The man also sings in a number and dances. Small time performers with a small time act.—G. J. H.

### FREDDIE KELLY

Theatre—Harlem Opera House.

Style—Singing.

Time—Ten minutes.

Setting—Special, in one.

A very young boy makes his appearance from a drygoods box, the opening of which extends a few inches from the wings. He has a dog, though why is not apparent, as it takes no part in the act.

Kelly then changes to messenger boy costume and offers three published numbers which he sings in good voice and with pleasing personality, but which lack the punch of experience and maturity.

### ELSIE LANGE AND CO.

Theatre—Proctor's 125th St.

Style—Singing.

Time—Fourteen minutes.

Setting—In two (Special).

The start of Miss Lange's offering gives the impression that she is going to offer a sketch, for she opens in a boxed setting representing a dressing room. She has had some talk written for the start of the act, through which she leads up to the song portion of the turn. The talk is none too good but serves its purpose. However, during her conversation with herself, she decides to go on stage, but goes into her song routine.

Her first number is a waltz medley of numbers taken from various productions, starting with the one from "The Only Girl," and going into several others, including a Victor Herbert number.

The company consists of a pianist, hidden from the audience in back of the curtain, and who is shown, towards the end, in a solo and in the closing number, where he sings with Miss Lange.

The rest of the routine consists of published numbers, they being a ballad, a Japanese number and a jazz number.

Miss Lange's voice is somewhat weak, but pleases on the whole. Her main asset is her looks, for she is a very pretty girl. With a few weeks in the "sticks" to cure her of apparent nervousness, she'll do for the three-a-day.—G. J. H.

### STANLEY AND LAWRENCE

Theatre—Proctor's 125th St.

Style—Singing, talking, dancing.

Time—Eleven minutes.

Setting—One.

"Sic him, Prince, he's a landlord," hasn't been heard since Nat Haines used to play around here about twenty years ago. Stanley has some memory.

A number of songs and dances are offered. The girl looks pretty and dances well. Going from "two," a hotel lobby scene, the team offers in one the "Jene comprend pas" number, used by Fredricks and Palmer, and put it over nicely. Some further talk was good for laughs and a double closing number was good for hands.

This act was obviously cut at the supper show, but, from the material shown, it may be conjectured that the full act would get over well. H. W. M.

### CALLAN & KENYON

Theatre—Proctor's 23rd St.

Style—Singing.

Time—Eleven Minutes.

Setting—One.

Two men in business suits of very good taste, sing a number of published songs very well. Their voices are good and blend evenly. Coming from the West but recently, they have adopted a style which seems to be gaining much favor, two men singing a number of songs straight. These boys carry out the idea much better than many of their confreres and present the appearance of two polished gentlemen.

Many of the songs used have been sung by others and it would improve their commercial value to get new ones or a special number or two. This would give added interest and break up the similarity of their offering.

H. W. M.

### EVELYN NESBIT SUES CLIFFORD

Evelyn Nesbit has filed suit to recover from her husband, Jack Clifford, property in his possession, but which she says belongs to her, valued at \$40,000. It includes fourteen Navajo rugs, two boats, pictures and text books.

She also seeks to recover an estate in the Adirondacks. She claims that, while the title to the place is in his name, the property was bought with her money. Clifford recently filed suit for divorce against her, and she has instituted a counter claim in an up-state county.



## ROUTES OF SHOWS

### COLUMBIA WHEEL

Abe Reynolds—Gayety, Pittsburg, 10-15; close.  
Behman Show—Hurtig & Semon's, New York, 10-15; Orpheum, Paterson, 17-22.  
Beauty Trust—Victoria, Chicago, 10-15; Star and Garter, Chicago, 17-22.  
Billy Watson's Parisian Whirl—Gayety, Buffalo, 10-15; Empire, Albany, 17-22.  
Bon-Tons—Olympic, Cincinnati, 10-15; close.  
Bowery—Empire, Brooklyn, 10-15; Palace, Baltimore, 7-22.  
Burlesque Revue—Casino, Brooklyn, 10-15; Empire, Newark, 17-22.  
Burlesque Wonder Show—People's, Philadelphia, 10-15; Gayety, Pittsburg, 17-22.  
Follies of the Day—Empire, Newark, N. J., 10-15; close.  
Girls A-La-Carte—Orpheum, Paterson, 10-15; Majestic, Jersey City, 17-22.  
Girls of the U. S. A.—Star, Cleveland, 10-15; Empire, Toledo, 17-22.  
Girls De Looks—Palace, Baltimore, 10-15; Gayety, Washington, 17-22.  
Golden Crook—Gayety, Toronto, Ont., 10-15; Gayety, Buffalo, 17-22.  
Harry Hastings Show—Cohen's, Newburg, N. Y., 10-12; Gayety, Boston, 17-22.  
Hello, America—Gayety, St. Louis, 10-15; close.  
Lew Kelly Show—Columbia, New York, 10-15; Empire, Brooklyn, 17-22.  
Liberty Girls—Majestic, Jersey City, 10-15; close.  
Maid of America—Grand, Hartford, Ct., 10-15; close.  
Million Dollar Dolls—Lyric, Dayton, 10-15; Olympic, Cincinnati, 17-22.  
Mollie Williams Show—Casino, Boston, 10-15; Hurlig Semon's, New York, 17-22.  
Oh, Girls—Gayety, Empire, Albany, N. Y., 10-15; Casino, Boston, 17-22.  
Peek-a-Boo—Gayety, Kansas City, 10-15; Star, Cleveland, 17-22.  
Rose Sydel's Belles—Gayety, Detroit, 10-15; Gayety, Toronto, 17-22.  
Sam Howe's Show—Casino, Philadelphia, 10-15; close.  
Sight-Seers—Jacques, Waterbury, 10-15; close.  
Social Maids—Gayety, Washington, 10-15; close.  
Sporting Widows—Miner's Bronx, New York, 10-15; Casino, Brooklyn, 17-22.  
Star and Garter Show—Star & Garter, Chicago, 10-15; Columbia, Chicago, 17-22.  
Step Lively Girls—Gayety, Boston, 10-15; close.  
Twentieth Century Maids—Columbia, Chicago, 10-15; Gayety, Detroit, 17-22.  
Victory Belles—Empire, Toledo, 10-15; Lyric, Dayton, 17-22.

### AMERICAN WHEEL

All Jazz Review—Englewood, Chicago, 10-15; close.  
Aviator Girls—Folly, Washington, 10-15; Trocadero, Philadelphia, 17-22.  
Broadway Belles—Lyceum, Columbus, 10-15; Victoria, Pittsburg, 17-22.  
Beauty Review—Gayety, Milwaukee, 10-15; Gayety, St. Paul, 17-22.  
Bathing Beauties—Standard, St. Louis, 10-15; Park, Indianapolis, 17-22.  
Cabaret Girls—Empress, Cincinnati, 10-15; Gayety, Milwaukee, 17-22.  
Cracker Jacks—Grand, Worcester, 10-15; close.  
Edmund Hayes Show—Olympic, New York, 10-15; Gayety, Brooklyn, 17-22.  
Follies of Pleasure—Star, Brooklyn, 10-15; Howard, Boston, 17-22.  
French Frolics—Victoria, Pittsburg, 10-15; Star, Toronto, Ont., 17-22.  
Girls From the Follies—Majestic, Scranton, 10-15; close.  
Girls From Joyland—Plaza, Springfield, 10-15; Grand, Worcester, 17-22.  
Girls-Girls—Gayety, Newark, 10-15; open, 17-22; Trocadero, Philadelphia, 24-29.  
Grown-Up Babies—St. Joseph, Mo., 9-10; St. Louis, Mo., 17-22.  
Jazz Babies—Trocadero, Philadelphia, 10-15; Mt. Morris, N. Y., 17-22.  
Kewpie Dolls—Bijou, Philadelphia, 10-15; Empire, Hoboken, 17-22.  
Lid Litters—Haymarket, Chicago, 10-15; Penn Circuit, 17-22.  
Midnight Maidens—Star, Toronto, Ont., 10-15; New Academy, Buffalo, 17-22.  
Mischievous Makers—Gayety, Louisville, 10-15; Empress, Cincinnati, 17-22.  
Monte Carlo Girls—Park, Indianapolis, Ind., 10-15; Gayety, Louisville, 17-22.  
Night Owls—Cadillac, Detroit, 10-15; close.  
Oh, Frenchy—Gayety, Sioux City, Iowa, 10-15; Century, Kansas City, 17-22.  
Pacemakers—Gayety, Baltimore, 10-15; Bijou, Philadelphia, 17-22.  
Parisian Flirts—Howard, Boston, 10-15; Empire, Providence, 17-22.  
Pat White's Show—Century, Kansas City, 10-15; St. Joseph, Mo., 16-17.  
Razzle Dazzle Girls—Mt. Morris, New York, 10-15; close.  
Record Breakers—Penn Circuit, 10-15; Gayety, Baltimore, 17-22.  
Sliding Billy Watson—New Academy, Buffalo, 10-15; Empire, Cleveland, 17-22.  
Social Follies—Gayety, Brooklyn, 10-15; Gayety, Newark, 17-22.  
Some Show—Auburn, 13; Niagara Falls, 14-15; Newburg, N. Y., 17-19.  
Sport Girls—Empire, Providence, 10-15; Olympic, 17-22.  
Stone & Pillard Show—Gayety, Minneapolis, 10-15; Englewood, Chicago, 17-22.  
Sweet Sweetie Girls—Empire, Hoboken, 10-15; Star, Brooklyn, 17-22.  
Tempters—Gayety, St. Paul, 10-15; Gayety, Minneapolis, 17-22.

World Beaters—Empire, Cleveland, 10-15; Cadillac, Detroit, 17-22.

### PENN CIRCUIT

Wheeling, W. Va.—Monday.  
McKeesport, Pa.—Tuesday.  
Johnstown, Pa.—Wednesday.  
Altoona—Thursday.  
Williamsport—Friday.  
York—Saturday.

### HOLLYWOOD GETTING NEW HOUSE

LOS ANGELES, May 1.—A joining of Los Angeles and Hollywood picture theatre owners has resulted in the formation of a new company which will build a \$500,000 house in Hollywood, along the latest line. The theatre is to seat 2,400 and will be built on a plot 120 by 230 feet. The ownership of the house goes to M. and A. Gore, Sol Lesser and Swope, Young and Grant, jointly. Jack Callicott is to manage the new house, which will have a ballroom, parlors, nurseries and so on.

### CHAUTARD WORKING FOR FOX

Emil Chautard has signed to make a series of special productions for William Fox, to be made from French detective and mystery stories. They are twenty-six in number. The first one to be made will be "Fantomas."

Chautard will bring his entire staff of cameramen, art directors, technical men and cutters, into the Fox organization. His productions will be made under his own trademark.

### WARWICK SUES FAMOUS-PLAYERS

Captain Robert Warwick brought suit against the Famous Players-Lasky Corporation in the Supreme Court last week for alleged breach of contract, and asks for \$525,644.23. He says that \$325,644 is due him on a contract for three years and that the additional \$200,000 is for damage to his reputation. He claims he was discharged without cause.

### TEACHING SCENARIO WRITING

LOS ANGELES, May 2.—The extension division of the University of California has opened three new classes in scenario writing to meet the demand for that course.

William Gilmour Beymer will give the instruction. He has had charge of the scenario classes for the past year.

### LINDER WORKING ALONE

LOS ANGELES, May 8.—Max Linder has denied emphatically that he is working in conjunction with Maurice Tourneur. He stated that, in as much as he and Tourneur were old friends, Tourneur had loaned him his studios to film his picture, "A Broken Mirror," in. The reports of an affiliation are untrue, he stated.

### NEW COMBINATION FORMED

F. A. Dahme, Luis Seel and Jaxon Films, Inc., have formed a new alliance, which will make it possible for the two production units to work together. Dahme and Seel produce animated novelties and titles, while Jaxon has been marketing comedies. Seel is to go to England to establish the interests of the firm there.

### CLAREMONT BUYS STUDIO

LOS ANGELES, May 8.—Claremont Photoplays, Inc., has leased the new studio being built at Sunset avenue and Gower street, and upon its completion the Carleton Productions its first producing unit, will move in and complete "Mountain Madness."

### ALEXANDER LEAVES UNIVERSAL

Thomas Alexander, former publicity director of the Universal Industrial Department, has resigned that position and his work has been apportioned to the staff he formerly controlled.

### LOUISA LOVELY TO FORM CO.

LOS ANGELES, May 8.—Upon the completion of her contract with Fox, for whom she has yet to make two features, Louise Lovely is to head her own producing unit.

# B.F. KAHN'S UNION SQUARE THEATRE THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

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## ALEX AND THE BRISSONS. NOVELTY MADELINE ENTERTAINERS

## PAUL PETCHING

THE MUSICAL FLOWER GARDEN

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Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.

## BILLIE ROSE and DELL BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

## MCCORMICK & WALLACE

AT THE SEASIDE

Direction HARRY WEBER

## GREENLEE & DRAYTON

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

## ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction AARON KESSLER

## THE HAGANS

FRANK

KITTY

NOVELTY DANCING

Direction—MR. CHARLES FITZPATRICK

## AL MARKS and BESSE ROSA

COMEDY ODDITIES

DIRECTION—TOM ROONEY

## JACK & NAYON

IN "A QUIANT ACQUAINTANCE"

Direction FLYNN & KENNY

## Pat Kearney

MANY THANKS TO ALL

Signed with  
GEO. BELFRAGE'S 1920-21  
"HIP HIP HOORAH GIRLS"

## LIZZIE B. RAYMOND

Touring in "WELCOME HOME"

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DANCING INGENUE

DIRECTION ROSE & RICHARDS

BLACK BRIDE



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AT ALL  
NEWSSTANDS,  
EVERYWHERE

## MAGICIANS HOLD BANQUET

The Wizard's Club of New York gave its first annual Chinese banquet and entertainment at the Oriental Restaurant last week. The disciples of thaumaturgy, backed by a group of wide-eyed Celestials, presented the first mystery of the evening, with the bill of fare, for not only were the names of the various dishes decidedly camouflaged, but the edibles themselves were a series of illusions, many of which are still unsolved.

Following the first part of the program, Charles J. Hagen, president, made a few introductory remarks, following which Majeski a polished Polish prestidigitateur, personally presented perplexing problems with flags and handkerchiefs. Flowers grew in the twinkling of an eye and considerable amusement greeted the chagrin of the unlucky man who was given a glass of wine to drink and raised the glass to his lips to discover that it contained only water.

Chevalier Dumas, an Australian necromancer, baffled all attempts to discover how he handled the pasteboards and made a borrowed watch answer questions. Jack O'Melia followed with comedy stories.

The laughter had not subsided when Otto Waldmann gave it an added impetus with many interpolated witticisms and several tricks of the comedy order. The Chinamen could not understand him, but they laughed just the same. His "Sucker-box," though not especially new, went as big as ever and kept them guessing.

President Hagen then showed his disregard for the high price of eggs, and Prof. Radiano, an Italian expert in somnolency, his disregard for Nature's laws by putting a subject to sleep and jabbing a hat-pin through various parts of the sleeping man's body, during which no pain was experienced.

Jean Hugard just "passed away the time" with a borrowed watch and played a joke upon one of his confreres by failing to return the gold time-piece at the conclusion of the performance. He failed to leave his address but the watch will no doubt have been returned by some magical process by the time this goes to press.

Frank Ducrot wound up the performance and the wits of all present with his deft digital dexterity. His running fire of comment occasioned peals of laughter as he perplexed his auditors both with the subtleness of his

"near" explanations and the quality of his offering.

The various illusions presented by the Chinese for consumption were: "Pekinese Poultry," "An Oriental Mystery," "Rice From Shanghai," "Billiard Balls from Hong Kong," "Ching Ling Foo Blaque," "Chinese Pines," "Plums a la Pekin," and "Oolong Tea."

The Wizards' Club is one of three magical fraternities in New York City, the other two being the Society of American Magicians and the National Conjurers' Association.

Those present who were illusionized included Harry V. Stymer, Helen Burent, Alexander Rau, Miss H. Vinmans, Maurice E. Hecht, Edith O'Brien, Mrs. Paul May, Jr., Mrs. Nagel, Bert Reuben, Mr. and Mrs. Fred Estelle, Mrs. Willingsart, Berton S. Garland, Nat D. Kane, Sam Zwiegenhaun, Sam Brown, Rhoda Bernstein, Maurice Bliss, Beatrice Projan, Pauline Greenberg, Arthur S. Perlmuter, Henrietta Harowitz, Eugene Reich, Jack Allman, Flora McKnight, Joseph Sona, Eleanor King, Jack C. O'Melia, James McConnell, Thos. C. O'Connell, Dr. H. C. Chase, Albert S. Wood, Ida L. Wood, Fritz Kratchmas, Fred Stan, Chester Nautz, Edward W. Clark, Jr., Fred J. Dillmer, Frank Ducrot, Chas. Di Monte, Sidney Brown, William Gruber, Emilio Reynold, Moha, Mary Howman, Frank F. Laurita, Robert H. Launta, Dr. Milton A. Bridges, Camelo Tomasello Blanton, Mr. and Mrs. Richmond Keeler, Jean Hugard, Otto F. Waldmann, Herman Lentz, Rea Ginnart, Julia Ghel, Gertrude E. Schafer, John J. Izel, W. H. Fry, Ira Watson, Henry Harmony, Bert Garland, Mrs. Wolfinsart, Mr. and Mrs. Fred Estette, Bert Reuben, Mrs. P. May, Jr., Mrs. Nagel, Geo. Schutt, Tom Cronin, Henry Derlinger, Mrs. H. Vinsart, Erika Vinsart, Clarence E. Blair, Pres. of N. C. A., Clifford B. Knight and Helen Burns.

## DRAMATIC CRITIC ILL

CINCINNATI, May 8.—Nain Grute, dramatic editor of the *Commercial Tribune*, this city, is ill in the Jewish Hospital. He has been operated upon for the removal of a perforating gastric ulcer, and is slowly recovering.

## EQUITY BENEFIT RAISES \$15,000

(Continued from Page 6)

by Charley Winniger. Edward Durant played the role of Mons. Le Pearl, ringmaster. Other character sketches were offered by Ed Poland, James Bradbury, Joe Smith, Charles Dale, Charley Winniger and Fred Stone, the latter doing a sharp-shooting stunt. Then came others from the vaudeville field, including the Rath Brothers, Regal and Moore, W. C. Fields, Ray Miller's "Black and White Melody Boys," James Barton, Handers and Millis and Lon Haskell.

Then came Hassard Short's "Apres Vous," a novelty number introducing Wilton Lackaye in the hypnotist role from "Trilby," and a half-score musical comedy stars, including Tessa Kosta, Christie MacDonald, Vivienne Segal, Peggy Wood, Irene Franklin, Irene Bordoni, Adele Rowland and Blanche Ring. The latter sang the Equity hymn "One for All, and All for One," which again brought forth a big demonstration on the part of those in the audience.

The big event of the evening, "Memories," a pageant inspired by Shakespeare, followed and closed the performance. John Charles Thomas, in the role of Art, sang the prologue, to which Kenneth Webb contributed the lyrics and Roy Webb the music. Nance O'Neil played the role of Memories. Eighteen others appeared in Shakespearean roles, including Lillian Russell, as Queen Catherine, from "Henry VII." Others were Fania Marinoff, as Ariel, "The Tempest"; Peggy Wood, Imogen, "King Lear"; Jane Grey, Hermione, "A Winter's Tale"; Francine Larimore, Mistress Ford, and Helen MacKellar, Mistress Page, "Merry Wives of Windsor"; Blanche Ring, Beatrice, "Much Ado About Nothing"; Martha Hedman, Desdemona, "Othello"; Chrystal Herne, Viola, "Twelfth Night"; Helen Ware, Lady Macbeth; Florence Reed, Cleopatra; Jane Cowl, Katherine, "Taming of the Shrew"; Elsie Ferguson, Titania, "Midsummer Night's Dream"; Ethel Barrymore, Portia and Frank Bacon as the Spirit of Equity. The production was superbly mounted and the costuming excellent. Hassard Short staged it, and Charles A. Prince furnished the musical setting. Among the ushers were Beatrice Allen,

Ray Allen, Minette Barrete, Peggy Boland, Minette Buddecke, Frances Carson, Sara Enright, Gladys Feldman, Mary Forbes, Frederica Goings, Margaret Green, Helen Hutchens, Gladys Hurlbut, Ethel Jennings, Florence Johns, Viola Kane, Mrs. Ralph Kelard, Theodora Keane, Edith King, Louise McIntosh, Sue McManamy, Doris Moore, Mary Laura Moore, Helen Macbeth Mills, Beatrice Noyes, Jean Newcomb, Diantha Pattison, Jessie Pringle, Molly Pearson, Myrtle Tannehill, Lillian Tucker, Ruth Vivian, Daisy Vivian, Letha Walters, Edna Walton, Regina Wallace, June Walker, Beverly West, Ruth Hammond, Percy Haswell, Miriam Collins, Beth Martin, Mrs. Ralph Kelard, Barbara Milton, Elsie Fredericks and Dorothea Millette.

The doormen included Wallace McCutcheon, Will Deming, Harry Stubbs, Thos. J. Corrigan, Thos. McLarnie, Earl Metcalf, J. A. Braidon, Charles Sindelar, William Roselle, John Willard, Dodson Mitchell, George Howell, Irvin Blunkhall, William Harrigan, George Trimble.

Among other things, nearly \$4,000 was added to the organization's coffers through the sale of programs by the following young ladies: Mildred Arden, Minette Barrette, Dorothy Bernard, Peggy Boland, Marion Buckler, Fanny Bradshaw, Mercedes De Cordoba, Sara Enright, Mrs. Earl Carroll, Gladys Fairbanks, Gladys Hurlbut, Edith King, Marion Lord, Florence St. Leonard, Edna Morn, Belle Mitchell, Jean Newcombe, Mabel Norton, Diantha Pattison, Sally Cohen Rice, Dorothy Tierney, Myrtle Tannehill, Daisy Vivian, Lillian Walton, Claire Whitney, Mrs. Charles Willard, Annette Westbay, Olive Reeves-Smith, Mercedes de Cordoba, Talulah Bankhead, Jessie Busley, Lily Cahill.

The entertainment staff included Earle Booth, director; Hassard Short, general stage director; Victor Barvalle, musical director; Percival Knight, Hal Forde and Robert Strange, stage managers; William Tennyson, Albert Berg, Leo Fisher and Gilbert Clayton, assistant stage managers; Robert Middleman, Morgan Wallace, Mitchell Harris, treasurers, Fred Hosli, master machinist; Fred Gaus, chief electrician, and Charles Ross, "props."



## N. V. A. WINS AND LOSES

The baseball teams of the N. V. A. and the Hippodrome played two games last week, each winning one. This completed a series of three games which the vaude-villians and the Hip team played, the latter taking two out of the three. They won the first two weeks ago by a score of 11 to 8. The second took place last Wednesday and resulted in a score of 19 to 8 in favor of the N. V. A's. On Friday the "Hips" again took a game from the club members by getting 11 runs to the N. V. A's 9. The game on Wednesday was played at Itham Field, 215th street and Broadway, and the score was as follows:

N. V. A.			N. Y. Hippodrome				
		r. h. e.			r. h. e.		
Wells, 2b.....	0	3	1	Beaver, 3b.....	1 2 2		
Kelly, ss.....	1	1	3	Shone, cf.....	0 2 0		
Stanton, p.....	4	3	1	Greene, lb.....	2 2 1		
Regal, lf.....	3	2	0	McGuire, lb.....	2 2 1		
Nelson, rf.....	2	4	1	Terrill, 2b.....	1 1 0		
Grace, 3b.....	2	1	1	Rafter, ss.....	0 1 1		
Herdon, lb. 1	2	0		Lloyd, p.....	2 1 1		
Berkes, cf.....	3	3	0	Farrell, c.....	2 2 1		
Ross, c.....	3	4	0	Brown, rf.....	2 2 0		
Totals.....			19 23 8	Totals.....			11 15 6

R. H. E.  
Hippodrome . . . 0 3 3 0 0 2 0 0 0 . . . 8 11 3  
N. V. A. . . . 3 2 1 5 1 0 6 1 x . . . 19 23 8

Loring Smith played two innings at first base. Two-base hits, Regal, Ross, Stanton. Home runs, Regal. Sacrifice hits, Stanton, Grace, Murray. Double play, Nelson. Struck out, by Stanton, 8; by Farrell, 5. Base on balls, off Farrell, 4. Umpires, Trott and Sper. Scorekeeper, Al. Grossman. Attendance, 200.

The fact that the N. V. A. team lost its third game could not be blamed entirely upon the playing. The bad conditions of the grounds upon which the game was played was the cause of several injuries and a lot of shifts were made in the lineup during the game. This contest was held on the field at 29th street and Ninth avenue.

Ernie Stanton's finger was smashed in a slide and Loring Smith and Fred Packard ripped their finger-nails. Eli Dawson suffered an injured hand, and both Thomas Harvey and Bert Goldberg were hurt in the leg. About 300 people attended the game. The score:

N. V. A.'s			Hippodrome		
	r.	h. e.		r.	h. e.
Goldberg, ss.	1	1	1	Rains, cf.	1 2 0
El Cleve, 2b.	1	2	0	M'Derm't, 3b	1 2 1
Stan'n, p, lb.	2	3	1	Murry, 2b.	1 2 1
Harvey, c.	2	3	0	Beaver, lf.	1 2 0
Smith, lb.	0	2	1	Terrill, ss.	1 1 1
Packard, lb.	2	2	0	Brown, lb.	2 0 0
Ross, cf.	0	1	0	F. Brown, rf.	1 1 0
Flamhaft, rf.	0	0	0	Larry, rf.	0 0 0
Dawson, 3b.	0	0	1	Fitzgerald, c.	0 1 0
Regal, cf.	1	2	0	Farrell, p.	1 1 0
Berkes, lf.	0	1	0		
Kelly, lb.	3b.	0	1		
Wells, rf.	0	1	0		
				Totals	9 19 4

Score by innings:  
N. V. A. . . . . 4 0 0 0 1 0 0 4 . . . 9  
Hippodrome . . . . 0 1 3 2 0 0 5 x . . . 11  
Double plays, Stanton to Packard, Rafter to Farrell. Two-base hits, Packard, Stanton. Bases on balls, off Lloyd, 3; off Stanton, 4. Struck out, by Stanton, 3; by Lloyd, 5. Umpire, Norman Spier. Official scorekeeper, Al. Grossman.

## WINTER GARDEN WINS AGAIN

The Winter Garden team is holding its own thus far in the baseball contest between theatrical teams and has not lost a game as yet. Their fourth game was played on Monday and was against the N. V. A. nine, with the result that the "Passing Show" came out ahead by a score of 5 to 1. The game was held at Recreation Field, Long Island, and ran for two hours and fifty minutes. About two hundred "fans" attended. The score:

N. V. A.			"Passing Show"			
	r.	h. e.		r.	h. e.	
Wells, rf.	0	0	0	Rath, c.	0	1
Sche'k, lb. p.	0	1	0	Dale, lf.	0	1
Jan, c.	0	2	0	Wininger, p.	1	0
Regal, lf.	0	2	2	Riggs, cf.	1	1
Ross, 3b.	0	0	0	Smith, ss.	1	1
Stanton, p.	1	2	0	Julian, 3b.	1	1
Dawson, 2b.	0	0	2	Schall, lb.	1	1
Goldberg, 2b.	0	1	0	Barton, rf.	0	1
Grace, ss.	0	0	1	Kane, 2b.	0	0
Berks, cf.	0	0	1	Creedon, 2b.	0	0
Nels'n, 2b, lb.	0	1	1			
Totals			5	7	4	

N. V. A. . . . . 0 1 0 0 0 0 0 0 0 . . . 1  
"Passing Show" . . . . 0 0 0 5 0 0 0 0 0 . . . 5  
Home run, Schall. Two-base hits, Riggs, Stanton. Struck out, by Stanton, 2; by Schenck, 1; by Wininger, 13. Bases on balls, off Stanton, 2; off Wininger, 2. Stolen bases, N. V. A. Double plays, Dawson, Nelson, Schenck. Wild pitch, Wininger, 1. Umpires, Spier and McHenry. Scorekeeper, Al. Grossman.

## ACTOR HANGS HIMSELF

Sam J. Burton, seventy years old, actor, and a member of "Sometime," at the Studebaker Theatre, Chicago, committed suicide last week by hanging himself. He played a minor role, called "Old Billikin," which required his presence on the stage only two minutes. He tottered on and off, clinging to the arm of a sprightly flapper; decrepit age and joyous youth. Burton was adapted to the role.

At the Thursday matinee he was particularly effective. The audience accorded him the customary tribute. It is during Burton's appearance on the stage that Frank Tinney remarks "Where did you get that old Billikin, Mamie? Why don't you take him back and put him in his coffin?"

Mamie took him back and re-escorted him to the stage for three bows. The aged actor retired to his dressing room, took the cord from his bathrobe and hung himself. James Brown, a stage hand, found the body an hour later hanging from a steam pipe.

A note found in the pocket of the deceased read, "If anything happens to me, please notify Mark Duncan. He is with the Chicago Talking Machine Company."

Burton, back in 1890, headed his own stock company as Si Perkins. He also played opposite Lillian Russell. He is survived by a sister who resides at Franklin, Ill. The body was taken to the Federal Undertaking Rooms, where an inquest will be held on Saturday.

## STUART WALKER OPENS MAY 31

INDIANAPOLIS, Ind., May 8.—Stuart Walker will reopen his Summer season here at the Shubert-Marat on May 31. In the cast of his company will be McHay Morris, Leal Davis, Thomas Kelly, Elizabeth Patterson, Aldrich Bowker, Judith Lowry and Elliot Nugent. George Gaul, Margaret Mower and Edgar Stehli have been engaged for short periods during the Summer.

## WRITING ETHEL CLAYTON SCRIPT

Mary O'Connor, scenario and film editor for Famous Players-Lasky, is writing the continuity for "Rozanne-Ozanne," the story by Cynthia Stockley, which will be screened with Ethel Clayton in the feature role. Tom Forman will direct the production.

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Be kind, try to laugh all the while.

You'll then find there's joy in living.

So come, break your grouch, break a smile.

*Willie Mack*

"Juvenile" Razzle Dazzle Co.

## HOLD BENEFIT FOR LIGHTS

CHICAGO, Ill., May 10.—A benefit for "The Lights" was held at the Congress Hotel Thursday night where some two score and ten players of prominence from the local theatres and about 300 Chicago residents took part. It was held in the Gold Room of the Congress, where a banquet, a cabaret and a dance were held in thirteen; thirteen courses to the dinner; thirteen acts; thirteen dances. And, the price was \$13 a head. Frank Tinney, in remarking about the benefit, said:

"This show and this food are provided to boost our club and to boost Chicago, if I may borrow a phrase from the burgo-master. This is Chicago's first midnight show on the plan of the New York roof shows, and we charge as much here as they do there. This we do in the name of The Lights."

Among those in attendance were Mr. and Mrs. Frank Tinney, Alice Brady, Grace La Rue, Patricia Collinge, Frances Demarest, Sam Morton and his family, Mary Harper, Jean White, Rita Gould, Joseph Lertora, Daniel Healey, Robinson Newbold, Virginia O'Brien and Joe Flynn.

## FRANK CARTER KILLED BY AUTO

CUMBERLAND, Md., May 9.—Frank Carter, juvenile comedian and dancer, was killed today on the National Highway near Grantville, when the automobile in which he was speeding from Wheeling, W. Va., to Philadelphia to join his wife, Marylyn Miller, overturned and he was pinned under the seat.

Carter had gone out of Wheeling and was about 100 miles away when he started to speed down hill, not noticing a sharp turn to the left, which had been obscured because of the speed at which he was traveling. His car jammed into a bank, overturning. His skull was fractured, while his companions, who had been appearing with him in "See-Saw," were only slightly injured, with the exception of Charles Esdale, who sustained a broken collar bone and three fractured ribs. Guy Robinson and Charles J. Risdale were the other two in the car. Marylyn Miller arrived here this afternoon and will take the body to New York. Esdale is in the West Maryland Hospital, this city.

## CABARET GIRL SHOT

CHICAGO, Ill., May 10.—Loretta Wienberg, a cabaret singer, was seriously wounded by a revolver bullet Friday night and is now in a serious condition at the German Deaconess Hospital, where she has told many conflicting tales of how she was wounded. Miss Wienberg stated that she was with another girl and two young men. One of the young men placed his arms around her waist and her girl friend finding a revolver in the drawer of a dresser and not knowing it was loaded pointed at the couple and fired, the bullet passing through both the young man's hands and entering the cabaret singer's body. Miss Wienberg made two other statements before making the above, which the police believe to be the truth. Little hope is being held out for the wounded girl.

## IDA ST. LEON NAMED

Ida Jane St. Leon, who has a part in "Mama's Affair," has been named as co-respondent by Mrs. Eugenia McIntyre, suing for a divorce from George McIntyre, vice-president of the Metropolitan Credit Company.

Mrs. McIntyre alleges that her husband was a frequent visitor at Miss St. Leon's apartment on West Fifty-second street, remaining until 2, 3 and 4 o'clock in the morning. She states that she has found letters in her husband's pockets addressed "My darling" and signed "Lovingly yours, Ida."

She also claims that a card which she found in her husband's clothing contained notations of money which he gave Miss St. Leon amounting to \$1,225 in twelve days.

## RE-SIGNS WHOLE CAST

John Golden will send but one company of "Three Wise Fools" on tour next season, and has engaged the entire cast now playing it for that tour. It will include Claude Gillingwater, Harry Davenport, Helen Menken, Howard Gould and Charles Lait.

## ORPHEUM, NEWARK, CHANGES

NEWARK, N. J., May 10.—The Orpheum Theatre, this city, built ten years ago and which has since that time housed all kinds of attractions, changed hands last week when Moe M. Kridde bought it. The house closes at the end of four weeks, until August 15, when it will be reopened as a film theatre and renamed "The Rivoli." The theatre is to be remodelled and redecorated during the summer.

## WATERBURY STOCK CAST CHANGES

WATERBURY, Conn., May 10.—The musical stock company which opens here to-day under the management of Bestry and Riley, at the Jacques Opera House, will present an original revue instead of "King Dodo," originally planned. Joung and Poral and Janet Moore have been added to the cast, the former two replacing Eli Bud and Brother and the latter Jennette Moor.

## CAPITOL

Hansel and Gretel is repeated this week at the Capitol and a much smoother performance given than when first presented. An arrangement of Liszt's Rhapsodie Hungroise, op. No. 2, was played by the orchestra under Nat Finston's baton and a far different interpretation of the great master's work than is usually heard, was the result. The violin solo cadenza interrupted the continuity of the theme and, from where the writer sat, sounded sharp.

A picturization of Rex Beach's story "The Silver Horde" was well cast and the scenic investiture, attention to the details of staging and light effects, left little to be desired in the way of photographic presentation.

Topics of the Day were more interesting and witty than usual, and a Goldwyn picture well screened.

H. W. M.

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**REMOVAL OF NODULA  
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SPECIALTIES****STARTS \$750,000 SUIT**

OMAHA, Neb., May 3.—Suit for \$750,000 damages, charging restraint of trade, has been brought by Charles G. Binderup, who operates a chain of twenty-one theatres throughout Nebraska, against the Omaha Film Board of Trade and thirty-six other defendants, including Pathe, First National, Famous Players-Lasky, Goldwyn, Select and practically every company which operates in this territory.

Binderup claims the exchange managers for those concerns placed him on a blacklist because he refused to divide profits with them. He claims that he was forced to shut down and that his business was wrecked because of their action.

**F. P. L. GET PERMIT**

SAN FRANCISCO, May 3.—The Famous Players-Lasky Corporation, of California, applied last week, to the Board of Public Works, for a permit to erect a \$1,000,000 moving picture theatre at the corner of Market, Jones and McAllister Streets. The structure will occupy the present site of Prager's Department store. Alfred H. Jacobs has prepared the plans for a class A theatre which will be of steel frame and concrete construction. With the application for the permit, it is now assured the Granada Theatre will be erected with a capacity of fully 3,000.

**TO MAKE PICTURES IN INDIA**

A new corporation capitalized at \$3,000,000 and to be known as The Indian Empire Famous Players-Lasky Film Company, Ltd., has been formed for the purpose of building a studio in Bombay and manufacturing pictures there. The concern is controlled by the Famous Players company and several prominent British and Indian bankers. Frank Meyer and Tarkington Baker will go to Bombay to supervise the construction of the studio.

**EDITH HALLOR TO PLAY LEAD**

Edith Hallor has been engaged by the Cosmopolitan Film Company to play the leading role in the screen version of Winston Churchill's popular novel, "The Inside of the Cup," which Albert Cappellani is to direct and produce as the first of a series of features. Other players who are to take part in the picture are Margaret Clayton, W. P. Carleton, David Torrence, Jack Bohm, Richard Carlisle and Margaret Seddons.

**MUST FILE BOND**

An injunction asked by Jacques Tyrol against the Maytrix Photo Plays, Inc., has been denied by Judge Gavagan, who, however, directed that the defendant file a bond of \$15,000 to guarantee payment of all sums found to be due plaintiff when case is tried. Tyrol claims that \$7,000 is due him on contracts entered into for "And the Children Pay." Justice Gavagan also directed that no further contracts be made till after the trial.

**BRUNTON TO BUILD IN EAST**

Robert Brunton Studios, Inc., is negotiating for a suitable spot in the East, preferably around New York, on which to build a new studio. M. C. Leevee, vice-president of the corporation, is conducting the negotiations, in which, it is said, several New York financiers are interested.

**TO FILM "LITTLE NELL"**

Charles Dickens' famous story "The Old Curiosity Shop," which has been seen on the stage of every country, is to be seen shortly on the screen. The Bessie Love Film Company is to produce it with Bessie Love in the role of "Little Nell."

**RELEASE NEW PICKFORD JUNE 27**

The picturization of "Op O' Me Thumb" is almost complete and Hiram Abrams, president of "The Big Four," announced early this week that the feature, with Mary Pickford, would be released on June 27.

**GETS SOLAX STUDIO**

Selznick has acquired the Solax Studio at Fort Lee which makes his third in the East, the two others being at West Fort Lee and in the Bronx. A new lighting system is being installed.

**RAPS LOW CLASS HOUSES**

Col. E. K. Coulter, General Manager of the New York Society for the Prevention of Cruelty to Children, announces in the annual report, just issued, that "the society has benefited through its legal functions more than a million children in New York City."

Referring to the presence of minor children in moving picture places, unaccompanied by adults, Col. Coulter says that an effort was made in the closing hours of the Legislature to push through a bill permitting children over ten years of age to attend the movies unaccompanied and that this bill was backed by moving picture interests.

"There has been a marked increase," says Col. Coulter, "in the number of cases against the cheap moving picture places of the low type, to which unaccompanied children have been admitted in violation of the law. It is in the darkened places to which children have been encouraged to come with their nickels that the most serious crimes by vicious adults often have had their start. The society's records will show that the legislation it has brought about to regulate these places has been the result of startling conditions, and the wretched experience of many child victims."

**MAY YOHE WRITES SERIAL**

May Yohe, formerly Lady Francis Hope, has written a serial story called "The Hope Diamond Mystery." In the plot, the sinister influence of the famous Hope Diamond is traced from centuries ago to the present day. The jewel has left a trail of disaster in its wake, not the least being the Putnam Bradley Strong episode with the member of English nobility.

The Hearst newspapers are going to publish the Yohe fiction story of the serial, simultaneously with the film release.

Kosmik Films, Inc., are making the serial, with L. C. Wheeler personally supervising production. Grace Darmond and George Chesbro are the stars. Harvey Gates is doing the continuity. May Yohe will also appear in the picture.

**D. W. GRIFFITH SUED**

Doris Keene and D. W. Griffith have been sued jointly by Daniel V. Arthur, for \$25,000. He also named Hiram Abrams and John J. McKeon. The details of the suit could not be obtained, as neither party would divulge them. The papers filed did not show the cause for the action.

**LAEMMLE GOING TO EUROPE**

Carl Laemmle, of Universal, will sail from New York on June 12 for Europe, accompanied by his daughter, Rosabel, and son, Julius. He is on his way to New York at present, stopping over in Chicago on the way back from California.

**FARRAR TO DO KALICH PIECE**

Geraldine Farrar is to appear in a film version of "The Riddle Woman," the stage play in which Bertha Kalich starred last season. The production is to be made by Associated Exhibitors and directed by Edward Jose.

**MONTROSE CHANGES POSITIONS**

LOS ANGELES, Cal., May 1.—Joseph Montrose is now head of the James Oliver Curwood producing organization, having assumed that position after he resigned as general manager of the Brunton Studios.

**RE-TITLE REID PICTURE**

MONTREAL, Can., May 1.—Wallace Reid's picture "Hawthorne of the U. S. A." has been retitled to read "Hawthorne, the Adventurer," so as not to meet with the disapproval of any of the elements here. The picture shows the hero as a British subject.

**OPEN JAPANESE OFFICE**

SEATTLE, Wash., May 1.—Robinson and Walker Company, Ltd., a local concern of film exporters, have opened an office in Shanghai, China, in addition to their offices in Dutch East Indies and Java.



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# REPUBLIC

## MARJORIE RAMBEAU

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# OLYMPIC

## Edmund Hayes Show

Next Week—SPORT GIRLS

# Mt. Morris Theatre

## Razzle Dazzle Girls

Next Week—JAZZ BABIES

# STAR

## Follies of Pleasure

Next Week—SWEET SWEETIE GIRLS

Thursday Evening—Wrestling  
Under Direction of Geo. Bothner

## WILL RE-ISSUE FEATURES

Famous Players - Lasky will shortly launch a scheme whereby they will re-issue a series of successful features, provided the first two, used as experiments, are successful. The two chosen are "Rebecca of Sunny Brook Farm" with Mary Pickford and De Mille "Old Wives for New."

## COSMOPOLITAN TO EXPAND

Cosmopolitan Films, Inc., has set forth plans by means of which it is hoped to enlarge the producing capacity of the organization. Plans for reconstructions and additions to their plant at 127th street and Second Avenue have been filed. These call for a new studio and office building, and when completed, the executive offices of the firm will be moved up there.

## NEW COMPANY FORMED

LOS ANGELES, May 1.—A new producing firm has been formed here with H. M. Lawson as the executive head. The firm, known as Screen Crafts, Inc., has commenced work on what they call three meta-physical features to be finished and released within a year.

**MADLINE TRAVERSE QUITS FOX**  
LOS ANGELES, May 1.—Madeline Traverse has severed her connection with the Fox Film Company. She is on her way East, and, according to report, will form her own company when she arrives in New York.

## SOME DANCE

In a press sheet sent out this week by the Universal Film Company's publicity department, about Priscilla Dean's next feature, called "The Cat That Walked Alone," we find the following paragraph: "A climax of great vividness will depict Miss Dean's dancing by firelight throughout the night to keep the wolves from attacking her wounded mate." Some dancing, we'll say!

**"POKER RANCH" OPENS MONDAY**  
Willard Mack's "Poker Ranch," being produced by Wellman and Sinnott, will have its premiere at the Globe Theatre, Atlantic City, on Monday.

Clara Joel is playing the leading role and will be supported by William Boyd, Lyster Chambers, Ben Hendricks, Adda Gleason, T. Tamamoto, Louis Hendricks, Eleanor Basse, Fred Dalton and E. John Kennedy.

## FILM FLASHES

Harry Madison has been engaged for the character parts in forthcoming "Buddy Post" comedies.

Wilda Bennett and Claire Whitney will be seen in leading roles of a forthcoming Metro special called "Love, Honor and Obey."

Jack Perrin, Universal leading man, and Josephine Hill, leading woman in Universal Western pictures, have been married.

Louis D. Lighton, scenarioist for Universal, and author of the "Bill Fortune" stories, has been married to Hope Loring, chief of the Universal short subject department.

Lieutenant F. C. Lewis, who has been reported dead, returned last week to California after a period of two years overseas. He is engaged to Sylvia Bremer.

"The Texan" and "The Prairie Flower" have been purchased by Fox for Tom Mix.

Mary Miles Minter has returned to Hollywood to complete work on one of John Fox, Jr., Cumberland Mountain stories.

Charles Hutchinson has started on the new serial of Jack Cunningham's, now being produced by Pathé under the working title of "The Double Adventure." Josie Sedgwick will play leads opposite Hutchinson and the heavy will be taken care of by Carl Stockdale.

Elaine Hammerstein's new production, "The Point of View," is well under way at the Selznick Studios. Arthur Hammerstein and Cornish Beck appear in this Edward Montague adaptation of the story of Edith Ellis under the direction of Alan Grosland.

Laurence Trimble is directing "Jenny" with Olive Thomas in the stellar role for Selznick. Roy Horniman is the author of the scenario.

## Casino Theatre

This Week

## Burlesque Revue

Next Week—SPORTING WIDOWS

## Empire Theatre

Ralph Avenue and Broadway

## Bowery Burlesquers

Next Week—LEW KELLY SHOW

## GAYETY

Throop Ave. Broadway

## SOCIAL FOLLIES

Next Week—Edmund Hayes Show



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## ACTS

PLAYS, SKETCHES WRITTEN.  
TERMS for a stamp—E.  
L. GAMBLE, PLAYWRIGHT,  
EAST LIVERPOOL, OHIO.

"Marooned Hearts," by Lewis Allen Browne, with Zena Keefe, Conway Tearle, Eric Mayne, George Backus, Joseph Flanagan and Lavilla Selbert under the direction of George Archambaud, is being filmed for its final scenes in the Bahamas for an early Selznick release.

Carl Michael has been appointed sales manager, replacing Robert Cotton at Minn., and William D. Williston branch sales manager at Indianapolis by Sam E. Morris, general manager of the Republic Distributing Corporation.

P. A. Powers, who last week purchased the studios and other property of the Gaumont Company, has sold them again to an unnamed party.

Eddie Bonns, new sales manager of C. L. Chester Products, Inc., is on his way to California to consult with C. L. Chester.

Colleen Moore is to play the lead in the new Marshall Nellan production in which Wesley Barry is to be featured.

R. H. Simmons, of Masterfilms, Inc., of New York, is touring the state in connection with the "Carmen" picture and revue.

"Black Pawl," a Ben Ames Williams story, is being filmed by Goldwyn as an allstar special. Russell Simpson plays the leading role, under the direction of Reginald Barker.

Madge Kennedy is being starred in a new picture by Goldwyn called "The Girl with the Jazz Heart."

Lucien Littlefield is to play the part of a French art critic, in the forthcoming Wanda Hawley Reelart picture. He is to be unprogrammed.

Seymour R. Schussel has been promoted to be assistant branch manager of Reelart's New York branch.

Marshall Nellan's third production, starring Agnes Ayres, has been completed and will be released the middle of June.

James Morrison has been engaged to portray the male lead in "To-morrow," a special film in which Anna Lehr, Gladys Hulette and Frank Mills will appear.

Selma Feader, secretary to Max Spiegel, has resigned to get married to Jack Levin, of Bethlehem, Pa. Frances Kalisher replaces her.

Richard Stanton will, on the termination of his contract with Fox, go into the producing field independently.

Claire Whitney has been signed by the Tri-Star company to be starred by them in a series of pictures for a period of three years.

William Fox has purchased from F. Scott Fitzgerald an original scenario entitled "Myra Meets His Family," in which Eileen Percy is to be starred.

David K. Niles, formerly with the non-theatrical department of Famous Players, is now with the Hallmark Pictures Corporation.

Thomas Saxe, of Milwaukee, and P. D. Craver, of Charlotte, N. C., have been made franchise holders in Associated Exhibitors, Inc.

Octagon Films has filed a reply to the suit of Ruth Budd, who claimed she was injured during a picture, saying the risks she took were "open and apparent."

Commonwealth Films has sued to restrain the Flower City Theatre Company from exhibiting the film "The Forbidden Woman."

Robert Sanborn, formerly with Vitagraph, is now in charge of the West Coast scenario department of Universal.

Nicholas A. Duneau has returned to the screen and is to be seen shortly in a forthcoming Selznick production.

H. H. Van Loan has completed a story for Harry Carey, called "Fighting Job," on which production has already begun.

The C. B. Price Company, Inc., has completed the editing and titling of "The Panama Girl" with Billie Rhodes.

Cecil De Mille arrived in New York last week.

Eugene Mullin, who recently resigned from Goldwyn, has affiliated himself with Gibraltar and will adapt "The Heart Line."

Eddie Polo arrived in New York for a short stay last week.

Louis Klopsch has left Fox and is now with "Screenews Service."

Frank E. Woods, director of the Lasky studios, arrived in New York from Los Angeles last week.



## "NOT SO LONG AGO" VERY WELL WRITTEN BUT POORLY ACTED

"NOT SO LONG AGO." A comedy in three acts by Arthur Richman. Presented by the Shuberts at the Booth Theatre, Tuesday evening, May 4, 1920.

### CAST.

A Lamplighter.....John Gray  
Sylvia.....Margaret Mosler  
Mary.....Letta Miller  
Elsie Dover.....Eva Le Gallienne  
Sam Robinson.....Thomas Mitchell  
Michael Dover.....George H. Trader  
Mrs. Ballard.....Esther Lyon  
Ursula Ballard.....Beth Martin  
Agnes.....Mollie Adams  
Rosamond Gill.....Mary Kennedy  
Billy Ballard.....Sidney Blackmer  
Rupert Hancock.....Gilbert Douglas

A bit of old New York has been set forth in "Not So Long Ago," which proved to be one of the most graceful and charmingly written plays of the season. It will be safe to say that this new playwright will be heard from in the future.

"Not So Long Ago" is a piece of Knickerbocker cast. The story concerns the daughter of an old inventor. Of course, they are in dire straits and the girl is compelled to seek employment as a seamstress. She is engaged by the wealthy and aristocratic Ballards and, to escape the attentions of an unwelcome suitor, begins to have an imaginary love affair with the son of the house.

As the story goes, the latter learns of her romance and straight-a-way falls in love with her. Here enters much talk of marrying below one's station and the lovers are estranged by the stern and unbending parents. But in the end, Cinderella and her Prince are wed and happiness reigns.

The acting of the cast is somewhat below standard. Eva Le Gallienne finds the part of the romantic heroine entirely too complicated, and Sidney Blackmer suggests anything but the smitten lover he is supposed to be.

### RAVINA OPENS JUNE 26

CHICAGO, May 9.—Ravina Park will open its season June 26th and run for ten weeks, operatic performances being given every night except Mondays.

### HOLDING DELAYED FUND DAY

BOSTON, May 10.—Owing to the fact that Boston was unable to hold Actors' Memorial Day when every other city did, the managers have decided to set aside May 21st as the day on which they will make good their promise. John Drew and Elsie Ferguson will be among those who will assist.

### OLCOTT COMING INTO PARK

Chauncey Olcott will open at the Park Theatre on Monday in Rida Johnson Young's "Macushla."

### BRIGHTON HAS BENEFIT

An original racing comedy, with music, called "The Belle of Gravesend," will be presented at the New Brighton Theatre on Friday night, May 14, for the benefit of the Roman Catholic Church of St. Simon and St. Jude. Book and lyrics are by J. George Finch, John M. Boylan and Joseph J. Boylan, with music by Charles Koburger. Amateur players will be seen in the cast.

## LETTER LIST

### GENTS.

Akin, Eddie  
Bowman Bros.  
Barker, Bob  
Bailey, Fred  
Boyle, Joe  
Barlow, Harry C.  
Brisson, Alex.  
Beeler, L. E.  
Curtis, Jack  
Castino, Eddie  
Charlier, Fred  
Chipman, Wm.  
Culbreth, Dave  
Craig, Richard  
Dougherty, Jim  
Drawn, J. J.  
Ferguson, J. Francis  
Farum, Ted  
Field, Norman R.  
Ferrari, Natalie  
Frank, Bert  
Hooper, Clyde  
Jewel, V.

### LADIES

Kitter, Hal  
Kane, John  
Landers, E. W.  
Lester, Chas.  
Lansdowne, Bobt.  
McCarthy, J.  
Harry  
Miller, Lester  
Maris, Joe  
Perkins, W. O. E.  
Pearl, Mr.  
Penney, G. Albert  
Ring, Al.  
Redman, Joe.  
Springford, Hal  
Silber, Rueben  
Saunders, John  
Williamson, Herbert  
Watson, Al.  
Weber, E. J.  
Wall, Jimmie  
Ladies  
Arnold, Luella  
Ashner, Rose

Andrews, H. A.  
Breamer, Sylvia  
Carter, Dorothy  
Curson Sisters  
Craig, Sallie K.  
Dusenbury, Bonnie  
Egan, Mary  
Earle, Julia  
Goodwin, Hazel  
Hill, Stella  
Hartwell, Merle  
Keane, Gladys  
Leavitt, Jeanette  
Monte, Elsie  
Morrow, June  
Mitchell, Lowy  
Murray, Anna  
Merrill, Bonnie F.  
Parker, Dolly  
Powers, Babe  
Ryan, Mary  
Terry, Jeanette  
West, Madge  
Winters, Maude

## REALART TO HOLD CONVENTION

The managers and special representatives of the Realart Pictures Corporation will gather for their first annual convention at the Hotel Astor next Monday, and will stay for an entire week, discussing business. Twenty-one branch managers of the company will arrive in New York next Sunday and register at the Astor.

The convention will be officially opened on Monday morning, with a welcome by Morris Kahn, president of Realart. The rest of the sessions will be presided over by J. S. Woody, general manager. Morning sessions will start at 9.30 and run until 12.30. The afternoon sessions will begin at 2.30 and end at 5.30. The first day's discussion will be devoted to the results obtained in the campaign on Wanda Hawley's first picture for Realart, "Miss Hobbs."

Other topics of discussion during the convention will be general policies, exploitation of productions, marketing methods, contracts, problems arising from increasing production costs, plans for the coming season and views of exhibitors on problems confronting the producer.

On Monday night the crowd will see "Irene"; Wednesday evening, "The Gold Diggers," and on Friday evening, after the dinner at the Astor, will take in the "Midnight Frolic."

## STANLEY CORNERSTONE LAID

PHILADELPHIA, Pa., May 8.—Despite the inclemency of the weather, the laying of the cornerstone of the new \$2,000,000 motion picture theatre the Mastbaums are building took place to-day and work on the construction of the new edifice is to continue steadily.

The ceremonies included an address by Judge Horace Stern and one by Governor Sproul of Pennsylvania. Dorothy Dalton was guest of honor.

Mrs. Mastbaum, mother of the late Stanley, and Jules, the present head of the enterprise, wielded the silver trowel which sealed the cornerstone.

Among the notables present at the ceremonies were: Governor Sproul, Judge Horace Stern, Jules E. Mastbaum, president of the Stanley Company of America; his mother, Mrs. Fanny E. Mastbaum; his wife, Mrs. J. E. Mastbaum; Mr. and Mrs. Louis J. Selznick, Sigmund Lubin, a leader in the motion picture world; B. S. Moss, Leo Feist of the Goldwyn Company, E. T. Stotesbury, Ellis Gimbel, Samuel Lit, J. D. Williams, H. D. Swalbe, Samuel Katz, Chicago; J. H. Von Herberg of Seattle, Wash.; Sol Lester, Los Angeles, Cal.; N. Gordon, Boston, Mass.; T. Moore, T. North, Earle Hammonds, George H. Earl and Herman Robbins.

## PATHE ELECTS OFFICERS

Pathé Exchange, Inc., held its third annual meeting last week and the following were elected: Charles Pathé, president; Paul Brunet, vice-president and general manager; Bernhard Benson, second vice-president; Lewis Innerarity, secretary; Leon Madieu, treasurer; W. C. Smith, assistant treasurer.

The board of directors consists of Paul Brunet, Charles Pathé, Leon Madieu, Paul Fuller, Jr., Edmund C. Lynch, Lewis Innerarity, A. E. Rousseau, G. L. Chanier and Elmer R. Pearson.

## NEW IRISH FILM HERE

Norman Whitten has a new film which he has brought from Ireland, entitled "In the Days of St. Patrick." It has an all Irish cast and subtitles in both Gaelic and English. It has had the approval of the Roman Catholic Church and of Cardinal Logue.

A private showing was given Tuesday night at the Candler building by the Kil-lester Film Company, of which George A. Hopkins is president and William B. Hart general manager.

## PIONEER ELECTS OFFICERS

The Pioneer Film Company held its annual meeting last week at the company's offices, 130 West Forty-sixth Street. Officers were elected and the following took office: A. F. Lefcourt, president; M. H. Hoffman, vice-president and general manager; Louis Hass, secretary; Morris Rose, vice-president.

## LATEST JEWISH ART PIECE WASTE OF TIME, FOR PLOT IS POOR

"NAOMI." A Yiddish drama in three acts by Mark Arnstein. Produced by the Jewish Art Theatre and presented at the Jewish Art Theatre, Thursday evening, May 6, 1920.

### CAST.

David.....Jechiel Goldsmith  
Peril.....Anna Appel  
Naomi.....Henrietta Schnitzer  
Getzil.....Ida Feldman  
Isaac.....Gershon Rubin  
Zelde.....Bina Abramovitz  
Jacob.....Misha Gehrman  
The Rabbi.....Jacob Ben Ami  
Henish.....Jacob Mysell  
Leeser.....Leon Sherman  
Gelle.....Lucy Gehrman  
Shifro.....Clara Langener

Whenever a Yiddish playwright is stumped for a theme, it seems he chooses that of conflict between parents and children, growing out of a son's or daughter's desire to marry somebody that the parents don't wish them to marry. Generally, there isn't much more to the play than just that, a lot of emotions being spent throughout a more or less dreary dramatic offering.

Well, "Naomi" is just that kind of a play. It concerns a young girl, daughter of religious and well-to-do parents, who have staked her to an education at one of the large schools in Warsaw. After five years of schooling, the folks send for her, so that she may marry the son of a local business associate of the father, the prospective bridegroom being a fellow she has never met. But it seems that the local rabbi, having heard of her beauty and educational attainments, lets it be known that he favors her for his own son, another that the daughter does not ken. And all the time she is smitten on a young fellow in Warsaw, who follows her to her home town, where her reputation suffers through her clandestine meetings with him.

Rather than marry the men of her father's choice, she runs away with the Warsaw fellow, but returns to her home a few months later in response to an appeal from her mother, who had written her that she was dying. Contrition then smites the erring daughter and she agrees to marry the business associate's son. But, just before the wedding ceremony, she takes poison and, as she is being led out for the marriage ceremony, swoons and passes from this mundane sphere.

And, oh, how much unnecessary talk is spent on this very thin yarn! One would have thought that "Nicky," or Mark Arnheim wrote this piece of Yiddish claptrap, instead of Mark Arnstein, who has done some worthy playlets for the Yiddish stage.

Henrietta Schnitzer played Naomi, the unfortunate maiden, and though she did excellently with a thankless part, her acting failed to carry conviction. However, Bina Abramovitz, as Zelde, an old woman who is forever "cracking wise," gave a particularly fine performance. In fact, her acting was the outstanding feature of the play.

Nobody in the cast really played badly, but there was nothing about any of the other roles to inspire either player or audience, not even in the part played by Jacob Ben-Ami, that of an old rabbi, who does not appear until the last act.

## PLAYED "DANCE OF DEATH"

Strindberg's "The Dance of Death" was presented privately at the Garrick Theatre Sunday night by the Theatre Guild.

Albert Perry, Helen Westley and Dudley Digges took the principal roles and played them in an artistic manner.

## DEATHS

WILLIAM THOMPSON PRICE, dramatic critic, and for years the master of the School of Dramatic Technique, died last week in the Presbyterian Hospital, aged seventy-five. He had been identified with New York theatrical life for the past forty years, and such stars as Ben Chapin, Francis Wilson, Thomas Dixon and others, had been his pupils. He was play reader, critic, playwright and author of several authoritative books on the drama and stage.

POLLY PRIM, whose last appearance here was in "The Logic of Larry," died last week at Saranac Lake, where she had been staying for her health following an automobile accident while driving wounded soldiers about. She was in private life Mrs. George B. Samuels, wife of the president of the Corona Sales Company.

THOMAS CONNER McDONOUGH, a well known character actor, died last week in Tucson, Arizona, of tuberculosis. He was fifty-nine years of age and had appeared in many supporting companies throughout the week. His last appearance was as the missionary in "The Bird of Paradise" coast company, with which he toured for several years. He was at one time a member of the Sol Smith Russell company.

## CHARLES M. BAKER

### WHOSE MEMORY

will always be fresh and sweet to me.

### STELLA MORRISEY

"PINKIE" EPSTEIN, brother of M. Epstein, vaudeville agent, and a well known advance man, died last week in Buffalo following an operation. He had been out ahead of Marty Sampter's "Hitchy Koo."

### IN MEMORY OF

My Friend and Pal

## Charles M. Baker

### F. Gayle Wyer

"He spent in all things save good friends, and of them he was most miserly"

JOHN COOPER, once a famous lion tamer and circus performer, died at Wolverham, England, last month. He was born in Birmingham eighty-six years ago and joined a circus at the age of ten.

JOHN P. DALY, advance agent, died at his home in New York, 520 West One Hundred and Thirty-ninth street, on May 6, of heart failure. His last engagement was with D. W. Griffith, but previous to that he had been advance man for a number of well-known attractions. He was forty-four years old and is survived by a wife and sister.

LEONARD BOYNE, a well known English favorite, died last week at the age of seventy-three. He had been on the stage for fifty years, and had been a star in his own right for forty. He had toured in many Flinor plays and was well known as an amateur sportsman as well.

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## CHARLES M. BAKER

### Max Field

CHARLES A. YERKER, for many years manager of the Fulton Opera House, Lancaster, Pa., died there May 4th, at the age of fifty-six, after having been ill but five days. Yerker succeeded his father as manager of the house. He had been identified with local charities all his life, and was a member of several orders, including Elks, K. of C.



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Edward Doyle, Attorney, 421 Merchants Bank  
Bldg., Indianapolis, Ind.  
James S. Kleinman, Equitable Bldg., 120  
B'way, New York City.  
F. L. Boyd, 17 No. La Salle St., Chicago.  
Andrew J. Smith, 53-63 Park Row, N. Y.

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